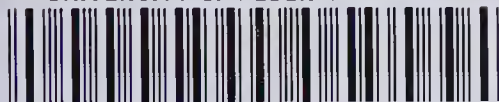


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HOW YOU LOOK and DRESS

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HOW YOU LOOK AND DRESS

American Home and Family Series

Consulting Editor, HELEN JUDY BOND

Head, Department of Home Economics

Teachers College, Columbia University

LANDIS: *YOUR MARRIAGE AND FAMILY LIVING*

PIERCE: *YOUTH COMES OF AGE*

HURLOCK: *CHILD GROWTH AND DEVELOPMENT*

CARSON: *HOW YOU LOOK AND DRESS*

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HOW YOU LOOK AND DRESS

A First Course in Clothing

by BYRTA CARSON

Clothing Teacher, Sidney Lanier Junior and Senior High School

San Antonio, Texas

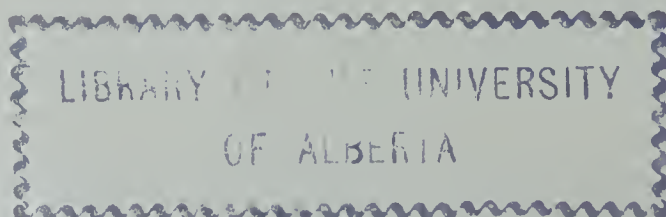
Drawings by MELVAN JORDAN and ERWIN WESP

McGraw-Hill Book Company, Inc., New York • Toronto • London

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THIRD PRINTING



To the Many Friends

Who Have Made This Book Possible

121905

Preface

How You Look and Dress was written to meet the needs, interests, and problems of the girl who is taking clothing for the first time. It was planned and written to accomplish the following objectives: arouse a real interest in clothing; develop good habits in work and orderliness; create a desire for attractive personal appearance and good grooming; stimulate a pride in neat sewing by hand; instill a desire for accuracy in taking measurements; develop a better understanding of materials in general; cultivate the ability to plan, select, and make simple garments; encourage an interest in the care, remodeling, and repair of clothing.

Because all students do not make the same garments, three chapters have been devoted to the basic principles of clothing construction. This was done so that the student may refer to these chapters from time to time for information in the making of any garment. The three construction problems chosen for this text—a skirt, a blouse, and a dress—are perhaps the most popular garments made by girls studying beginning clothing. However, if a girl chooses to make an apron or a slip as her first problem, she will find the necessary instructions.

Careful attention was given to the organization of the book so far as the sequence of the chapters is con-

cerned, as well as the sections within the chapters. The book is organized so that it can be taught straight through, yet each chapter is complete within itself.

Each chapter is divided first into sections with large sideheads and further into topics with smaller sideheads so that any subject can be easily found at any time that it is needed for use. In addition, most of the information in the book has been presented in itemized form to enable the student to follow easily the steps in any procedure. "Extra Things to Do" are suggested at the end of each chapter for personal application of the information within the chapter. A selected reference list of helpful books and a list of visual aids by chapters is given at the end of the book.

Special effort has been made to use a simple vocabulary. Most of the chapters in the text were originally prepared for teaching a first course in clothing and were used, in mimeographed form, over a period of years. From year to year as the material was tried out in classes, the words or phrases not understood were noted and the wording was revised. By this method the most difficult problems in clothing construction were clarified and simplified for better understanding by young girls.

A great deal of effort was also expended in the preparation and selection of the visual materials, as well as in correlating them with the text. The drawings were made from photographs posed especially for this book so as to show the techniques illustrated as accurately as possible. In order to relate the instructional drawings with the directions in the text, the drawings have been numbered to correspond with the directions which they illustrate.

It is hoped that *How You Look and Dress* will not only be a help to the student in learning the fundamentals of clothing but that it will also aid the teacher in her problem of giving individual instruction to all the students in her classes.

BYRTA CARSON

Acknowledgments

The author is indebted to so many friends that it would be impossible to name them all. However, special acknowledgment is made to the following people.

To the homemaking supervisors who have been encouraging during the preparation of this material: Maude Williamson, head of home economics education at Colorado A. & M. College; Eva Scully, state supervisor of homemaking education for Arizona; Kate W. Kinyon, director of home economics, Denver Public Schools; and the late Elizabeth Riner, supervisor of homemaking education, Omaha Public Schools.

To the homemaking teachers and friends who have given constructive criticisms and suggestions: Lee Hamilton, Robbie Finch, Emily Goehring, Glynda Brown, Kathryn Moellinger, Margarete Schuette, Peggy Jo Elder, Kathlee Powers, Lela R. Hollman, Johnie Riggs, Evelyn Scruggs, Lillian Brown, Gladys Eddy, Lucille McDonald, Belle T. Elder, Maxine Wood, Beatrice Henderson, and MaRue Carson Mathis.

To Rowan Elliff, of Oklahoma A. & M. College, and to Eldah Burk, of Sidney Lanier High School, who made many helpful suggestions for the chapters on color and design.

To Colorado A. & M. College, because much of the information in this text was taken from the thesis

presented by the author in partial fulfillment of the requirements for the degree of Master of Education, and to the many homemaking teachers studying there whose advice has proved most valuable.

To the many teen-age girls who, in class and out of school, worked to simplify and clarify the material, and also to the girls who acted as models.

To Minerva Ibarra and Richard Martinez for making the drawings which were used in the mimeographed form of this material.

To Carl Lieb and E. M. McKin, photographers, who took the photographs from which the drawings were made.

To Tura and Ames Cressey, who have helped in so many ways.

To the magazine *Calling All Girls* for many of the ideas used in the chapter on remodeling.

To the following pattern companies for allowing their designs to be used in some of the drawings: Vogue, McCall, Simplicity, Advance, and Butterick.

BYRTA CARSON

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Editor's Introduction

My friend, the artist, had just finished the painting on which he had lavished time and labor. He invited me into his studio to see what he had done. We stood for some time before the easel while I admired his handiwork, beautiful in its color and design, and he told me what it meant to him and should tell to others. He then turned suddenly away to say briskly, "Now I must make a frame for it so that it can be exhibited next month." He went on to discuss the kind of wood he would choose for the frame, the width of the molding, and its weight. He knew that if he chose rightly the picture would gain in brilliance and depth, but if he blundered that its beauty and value would suffer. For this he had to know the characteristics of the wood, the effect of paint and varnish on it, and how the frame might be made sturdy as well as suitable for the picture.

So it is with personal adornment. What we have of personal attractiveness may be enhanced or utterly spoiled by our choice of clothes. No girl can select, design, or appreciate the garments she needs to wear unless she has intimate knowledge of how they are best made and how the materials will blend to produce a durable as well as an artistic ensemble.

The beginnings of effectiveness in dress are gained by education in the fundamentals of clothing design,

selection, and construction. This text, *How You Look and Dress* by Byrta Carson, is written as a means of helping young girls create clothes for themselves which will enhance their appearance and give them a feeling of satisfaction and well-being.

HELEN JUDY BOND

Chapter One **YOUR GROOMING**

All young girls are pretty, but some girls know how to add to their natural attractiveness by making the most of every good point they have. Other girls think they are too busy to bother with such details. In which group are you?

A mirror can tell you which group you are in if you will only take time to look at yourself and be honest about what you see. It will tell you many things your friends would not think of telling you. Do more than just look at yourself in the mirror. Study your good points and your bad points. Then decide what you can do to bring out the good points and hide or improve the bad ones.

Making the most of all one's good points and being careful in every personal detail is called "grooming."

It takes more than just money to make a good appearance. Some girls who have very little money to spend on themselves look much more attractive than girls who spend a great deal of money. The well-groomed girl has that spick-and-span, well-scrubbed look that comes only by watching the little things day in and day out, week in and week out, and month in and month out.

This chapter will tell you what you can do to make yourself more attractive. It will give you some definite

information on posture, exercise, health, cleanliness, hair, and make-up. After you have read it, check yourself by answering the questions on page 28 to see how well you measure up to the requirements.

POSTURE

All the beautiful clothes in the world will not make you attractive unless you have good posture. In the first place, you just naturally feel better, your health is better, and you do not tire so easily if your posture is good. In the second place, good posture improves your figure, makes the fitting of your garments easier, and allows you to wear styles and materials that are not possible with poor posture.

The most common causes of poor posture are laziness and carelessness. Other causes are poor health, lack of sleep and rest, the wrong kind or amount of food, too little exercise, lack of self-confidence, and improper clothing. Shoes that are too tight or have the wrong kind of heels are an example of clothing that hampers good posture.

It does not cost one penny to have good posture, providing you are physically all right. If good posture is so easy to have and means so much, why doesn't every girl have it? The reason may be that many girls do not know what good posture is. The following directions will help you to learn how to stand, sit, and walk correctly so that you will always have good posture.

To stand correctly

When standing, it is especially important to remember that normal posture is easy and comfortable, not stiff

and strained. These suggestions will help you to have normal standing posture:

- 1) Stand as tall as possible with your feet flat on the floor.
- 2) Balance the weight of your body equally on both feet with your toes pointing straight ahead.
- 3) Raise your chest.
- 4) Relax your shoulders, keeping your shoulder blades flat.
- 5) Hold your head high, as though you were pushing it against the ceiling.
- 6) Keep your chin up but drawn in.
- 7) Keep your abdomen flat.
- 8) Keep your hips together and drawn in, as if you were going to slide through a small opening sideways.
- 9) Let your arms hang loosely at your sides.

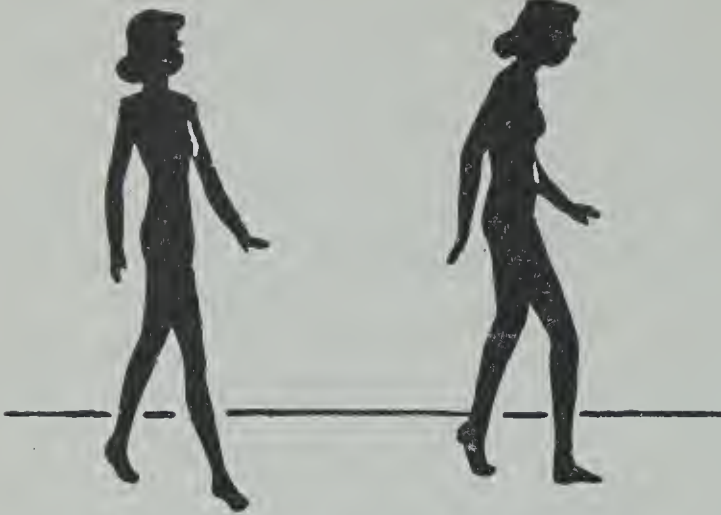
To sit correctly

In order to have correct posture when seated, try to sit in a chair that is the right height for you. The chair is too high if your feet hang when you sit down. The chair is too low if your knees are higher than your waistline when you are seated. These suggestions will help you to have good posture when seated:

- 1) Sit back far enough so that your hips and the lower part of your backbone touch the back of the chair. Do not allow yourself to slide down.
- 2) Keep your knees together and your feet as close together as possible.

POSTURE DO'S

When walking, hold your body straight but relaxed. Remember, relaxing does not mean slouching.



Right

Wrong

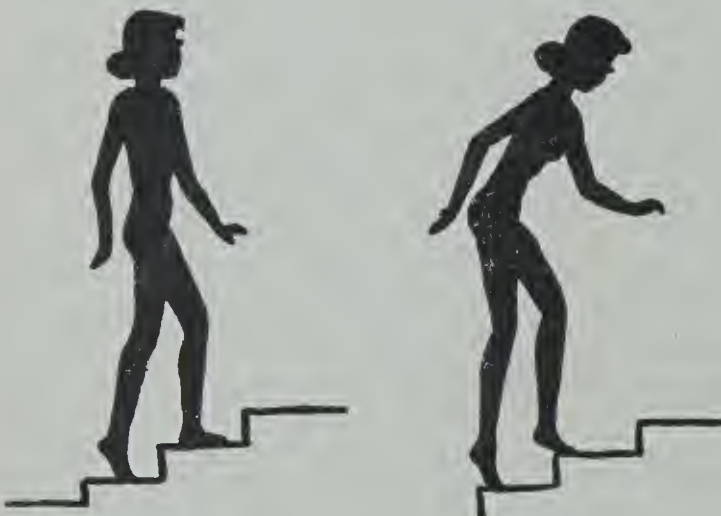
When going downstairs, keep your legs together and your body erect.



Right

Wrong

When going upstairs, keep the body straight, and place the whole foot on the step.



Right

Wrong

AND DON'TS

When you are sitting, the lower part of your backbone should touch the back of the chair.



Right



Wrong

When writing at a desk, bend from the hips rather than from the waist.



Right



Wrong

When picking something up, kneel rather than bend over.



Right



Wrong

- 3) Hold the top part of your body as erect as you would when standing. If it is necessary to lean forward when you are seated, keep your body in a straight line and lean from your hips.
- 4) Keep your abdomen flat, your head and chest up, and your shoulders relaxed.
- 5) To sit down or stand up, balance your weight by putting one foot slightly behind the other. The foot nearer the chair should support your weight as you slowly sit down or rise from the chair. Never flop down in a chair nor rise from a chair by pushing your weight up with your arms.

To walk correctly

To learn to walk proudly and gracefully, practice the following directions until you can do them naturally without thinking:

- 1) Hold your body straight but relaxed.
- 2) Move your legs from the hips, allowing your thighs to lead each step and holding your knees relaxed.
- 3) Keep your feet parallel and close together with toes pointed straight ahead.
- 4) Put your foot down so that your heel touches the ground first each time you take a step.
- 5) Take even, rhythmic steps that are neither too long nor too short.

To walk up or down stairs, follow the same directions. When going upstairs, however, take care to put your foot flat on the step above, and lift the weight of your body with the thigh muscles. When going downstairs, turn slightly sideways.

To check your own posture, stand against a wall with your heels, legs, shoulders, head, and hips touching the wall. If your posture is good, there should be little space between your body and the wall, except at the center of your back where there should be enough room for your hand. Another check is to stand in front of a mirror. If your posture is correct, it should be possible to draw a straight line from your ear through the center of your shoulder, the center of your hip, and down through your ankle.

EXERCISE

Since the type of posture you have depends greatly upon the strength of your muscles, you should develop those muscles through exercise. Whether you realize it or not, you are developing your muscles either correctly or incorrectly every time you move.

Walking to and from school is good exercise, particularly if you walk with a quick movement. As you go about your work or play, remember to keep your body straight and balanced at all times—when you are lifting heavy loads, picking something up, sitting down, getting up, bending over your work, carrying something, or going up and down stairs. (See drawings on pages 4 and 5.)

Remember that if you allow your muscles to become lazy, you are likely to have a sloppy figure. But if you develop good muscle habits and keep them, you will always have a beautiful and well-poised body.

HEALTH

A girl cannot expect to look her best at all times unless she is in the best of health. She must have plenty of

sleep, have a well-balanced diet, drink plenty of water, have a daily elimination, take the right amount of exercise and recreation, and wear clothing that will give freedom of action and protection against sun, rain, and cold.

Although make-up can help your appearance, it cannot cover up a skin that reflects poor health or a face that shows lack of sleep. Real beauty is found in sparkling eyes, glossy hair, clear skin, sound teeth, and enough pep and energy to carry yourself gracefully and to appear vivacious.

CLEANLINESS

It has often been said that a well-groomed girl smells clean, looks clean, and is clean. A thorough job of cleaning is something that cannot be done in a hit-and-run manner.

Body cleanliness

Many people bathe and bathe but are never really and truly clean. Perhaps it is because they do not know how to bathe properly. Here are some steps for bathing:

- 1) Use lukewarm water.
- 2) Rub a mild soap on a rough, clean washcloth.
- 3) Briskly rub plenty of lather all over your body and scrub yourself thoroughly—particularly the back of your neck, your elbows and knees, between your shoulders, and between your toes.
- 4) Rinse yourself well to make sure there is no soap left on your body.
- 5) Close your pores by rinsing yourself with cold water.

- 6) Briskly rub yourself dry with a rough bath towel.
- 7) Powder your body with talcum or dusting powder if you like.

Cleaning the face

It is a good idea to clean your face at least three times a day whenever it is possible. No matter how tired you are, you should never go to bed without washing your face thoroughly.

Very few girls have skins that cannot be washed with soap and water. However, when your face is chapped or sore, you may prefer to use cleansing cream instead. Regardless of how you clean your face, it is well to follow these four suggestions:

- 1) Treat your face in a gentle manner. Do not push or pull it around too roughly.
- 2) Don't pick at or squeeze out blackheads if you want to avoid scars.
- 3) Use an upward, circular motion when you clean your face, because the pores in your skin are turned down.
- 4) Keep the pores of your skin clean to avoid trouble with blackheads and other skin blemishes.

Most girls prefer to wash their faces, but often they do not do it properly. In order to keep your face in the very best condition, you should give it thorough washings, never a hit-and-miss job. The steps in washing your face may vary, depending on the type of skin you have, but if you follow these steps you will not go wrong:

- 1) Arrange your hair by pinning it on top of your head, or put a band around it so it will not be in your way.

- 2) Wash your face all over with a thick lather, using a mild soap and warm water. Give special attention to your neck, ears, nose, chin, and hairline. Do not leave the soap on too long.
- 3) Rinse your face with warm water until every bit of the soap has been removed. Use running water if possible.
- 4) Dash cold water on your face to close the pores of your skin.
- 5) Dry your face thoroughly with a clean, coarse towel, patting rather than rubbing.
- 6) Apply lotion or cream if you want to keep your skin soft. If you use cream, be sure to remove it before you go to bed.

Soap and water are sufficient to remove make-up, but if you want to use cleansing cream before you wash, here are the steps:

- 1) Make sure your hands are clean.
- 2) Pull your hair back and pin it out of the way.
- 3) Apply cleansing cream all over your neck and face with light, circular strokes.
- 4) Wipe off cream with a cleansing tissue, using a circular motion.
- 5) Use a clean spot on the tissue each time you make a stroke, and be sure you have removed every trace of cream.

Preventing sunburn and chapping

Taking a sun bath is a very fine thing if it is properly done, but a severe sunburn can be dangerous. The

length of time you may stay in the sun without any ill effects depends upon the locality and the time of day. As a rule, it is best to stay in the sun not more than fifteen minutes at a time when you start taking sun baths. There are many skin lotions that help to prevent sunburn. If you should become sunburned, remove all clothing from the burned areas, treat them with a good ointment, and stay in a cool place.

Your face and hands become chapped very easily in the winter if they are not properly protected. Here are some suggestions for protecting them:

- 1) Rinse your hands and face with plenty of clear water and dry them thoroughly whenever you wash them.
- 2) Wear warm gloves when you are outdoors.
- 3) Use a suitable lotion or foundation cream to keep your skin soft, as well as to prevent chapping.
- 4) Use a colorless lipstick if your lips chap easily.

Preventing body odor

Everyone has joked so much about "B.O." (body odor) that it may seem unnecessary to mention it. However, all girls are still not free from body odors. This is because each day the pores of your skin give off from one to two pints of perspiration. Therefore, unless a girl keeps her skin clean and follows certain preventives, body odor is the result. The sad thing is that you may not know when you have an offensive odor. To prevent body odors, there are several things you may do:

- 1) Bathe regularly.
- 2) Change underwear daily.
- 3) Air clothing frequently.

- 4) Eat the proper food, and drink plenty of water.
- 5) Put dress shields in heavy clothes.
- 6) Use a deodorant daily, or use an anti-perspirant once or twice a week if you perspire freely. When you do, be sure to follow the directions given very carefully.

Care of the teeth

Ever since you were a little girl you have been told to give your teeth proper care by brushing them after each meal or at least twice a day. "Pretty teeth help to make a bright smile" is one of many sayings you have probably heard. In addition to regular checkups with your dentist for any cavities or other items that need attention, proper cleaning will help you to have pretty teeth. Here are some suggestions you may follow for the proper brushing of your teeth:

- 1) Make sure your hands are clean.
- 2) Use a good toothbrush. One with two rows of uneven bristles is best to get at the back teeth. It is wise to have more than one toothbrush so that each may be thoroughly dried before it is used.
- 3) Use any mild powder or paste to clean and polish your teeth, but remember it is the brushing and not the tooth paste that cleans them.
- 4) Brush with a twisting motion so that you push some of the bristles in-between your teeth. If little particles of food are allowed to remain between your teeth, they are likely to cause decay and bad breath.
- 5) Clean the outside of your upper teeth by brushing downward away from your gums.

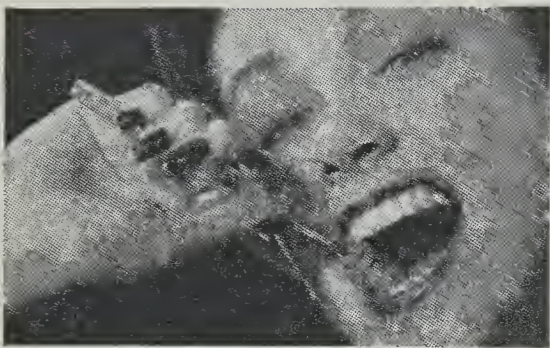
TO BRUSH YOUR TEETH



1) Clean the outside and the inside of your teeth by brushing away from your gums.



2) Be sure to clean your back teeth on the outside as well as on the inside.



3) Hold the brush perpendicular to clean the inside of your front teeth.



4) Clean the biting, or grinding, section of your teeth with a straight in-and-out motion.

(COURTESY PEPSODENT)

- 6) Clean the outside of your lower teeth by starting at your gums and brushing upward.
- 7) Clean the inside surfaces of both your upper and lower teeth in the same manner in which you cleaned the outside surfaces. Be sure to give special care to the inside of your back teeth.
- 8) Clean the biting or grinding sections of your teeth by using a straight in-and-out motion.
- 9) Massage your gums with your first finger.
- 10) Rinse your mouth thoroughly with a good mouth-

wash, forcing it back and forth between your teeth. You may use a commercial mouthwash or one made by adding one-half teaspoon of salt to one-half cup of warm water.

- 11) Wash your toothbrush thoroughly and hang it in the air to dry.
- 12) Use dental floss when necessary to remove any food that remains between your teeth.

Care of the hands

Even though you may not realize it, people are always looking at your hands. Just think of the hundreds of times a day you use them in front of people. Since they are so noticeable, you should be as interested in their care and appearance as you are in the care and appearance of your face.

There are many different ways of washing your hands. No doubt you have seen a little boy dampen his hands and then wipe the dirt off on a towel. You laugh when you think of that little boy, yet many girls do almost the same thing. Proper washing is perhaps the simplest and most important step in caring for your hands. If you follow these suggestions you will not go wrong:

- 1) Make a good lather by rubbing a cake of mild soap between your hands and working it in well.
- 2) Brush your nails with a well-soaped nailbrush.
- 3) Rinse your hands well in plenty of clear water, because soap is drying to the skin.
- 4) Dry your hands thoroughly with a clean towel. As you dry each finger, gently push back the cuticle around the nail with the towel.

- 5) Rub a little lotion on your hands to prevent chapping and to soften the skin.
- 6) Clean under your fingernails with an orangewood stick wrapped with a thin piece of cotton or a nail file. Never use anything as sharp as scissors or a knife.

Manicuring the nails

To give your hands a finished look, your fingernails will need special care. At all times your nails should be kept clean, unbroken, and well-shaped. The following directions will help you in manicuring your nails:

- 1) Wash hands thoroughly.
- 2) Remove old polish by wiping each nail with a piece of cotton dampened with polish remover.
- 3) Shape nails with an emery board to an oval or to correspond with the tips of your fingers. Do not point nail tips.
- 4) Soak nails in warm, soapy water for a few minutes to soften the cuticle.
- 5) Apply cuticle oil or cream around each nail, using the pointed end of an orangewood stick which has been wrapped with a thin layer of cotton. After the oil has been on for a few minutes, massage your finger tips.
- 6) Brush nails with soapy water to remove the cuticle oil.
- 7) Clean under the nails with the pointed end of the orangewood stick that has been wrapped with cotton and dipped in soapy water.
- 8) Rinse hands in warm, clear water.

9) Dry nails thoroughly.

10) Buff nails to stimulate circulation and to give them gloss.

Applying nail polish

Many well-groomed girls do not use nail polish. Other girls use a light shade, which blends with their coloring and make-up, for special occasions. Nail polish improves the appearance of your nails only if it is correctly applied and kept neat at all times. As soon as it starts to chip, remove it and apply new polish. When applying nail polish, you will find the following suggestions helpful:

- 1) Sit at a table rather than trying to steady a bottle of polish on the arm of a chair.
- 2) Make sure your nails are smooth and dry before applying a colorless base coat.
- 3) Apply polish, wiping off brush against the inside of the bottle each time you dip it into the polish.
- 4) Make two or three long, light, lengthwise strokes, starting at the base of the nail and coming straight over the tip.
- 5) Use the thumb of your other hand to wipe off the very tip of the nail.
- 6) Remove any polish that gets on the cuticle with the pointed end of an orangewood stick.
- 7) Allow your nails to dry and apply a second coat of polish.

Care of the feet

Many girls forget that care of the feet is a part of grooming. How gracefully you walk depends greatly upon the

condition of your feet. When your feet hurt, you are uncomfortable all over. These hints will help you to keep your feet in good condition:

- 1) Briskly rub your feet dry with a rough towel after your bath—especially between your toes.
- 2) Change your stockings every day.
- 3) Air your shoes after each wearing.
- 4) Keep your toenails clean, and give yourself a pedicure when necessary. Cut your toenails straight across to prevent ingrown nails.
- 5) Use a deodorant powder if your feet perspire.
- 6) Rub cream on your ankles and the backs of your heels to prevent roughness and chapping.
- 7) Wear the correct size of shoes and hosiery. The drawings on pages 146 and 149 will help you select the correct size.
- 8) Wear sensible, well-built shoes.
- 9) Have run-over heels repaired as soon as possible.

THE HAIR

The prettiest thing about you may be your hair, if it is properly cared for and arranged in a becoming and suitable style. It is a mistake to think that only curly hair is attractive. Many times straight hair, well cared for and pleasingly arranged, gives a girl individuality.

Care of the hair and scalp

To have nice-looking hair, you will want to keep it well-combed at all times; but remember that combing your hair in public is not in good taste. Brushing your



COURTESY MCCALL'S MAGAZINE

To brush your hair, hold your head down and roll the brush outward.

hair every day will give your hair a nice sheen as well as keep your scalp and hair clean. The proper steps in brushing your hair are as follows:

- 1) Use a good brush with long, stiff bristles. Wash your brush at least once a week.
- 2) Bend over, allowing your hair to fall forward. Brush from the hairline over the crown of your head all the way around the edge of the hairline.
- 3) Part your hair in small sections, and brush each section, making sure that you touch every inch of your scalp.

Massaging your scalp will also help to improve the appearance of your hair. To massage means to press

your scalp with your finger tips, moving the skin back and forth over the skull in a circular motion. Massaging your scalp stimulates circulation which makes your hair healthy.

Washing the hair

Shampoo your hair as often as it becomes dirty, which is usually about once a week. Naturally this will vary with different individuals, different places, and different seasons of the year. Here are some directions for washing your hair properly:

- 1) Remove your dress and pin a bath towel securely around your neck.
- 2) Comb and brush your hair thoroughly.
- 3) Massage your entire scalp with your finger tips or the palms of your hands.
- 4) Wet your hair thoroughly, using your hands to wet the back of your neck.
- 5) Apply a small amount of shampoo on different places of your scalp. Work it into a good lather with your finger tips. Rub the ends of your hair between the palms of your hands.
- 6) Rinse your hair, not forgetting the hair on the back of your head, the hairline all the way around, and the hair behind your ears.
- 7) Apply shampoo again in the same manner.
- 8) Rinse your hair thoroughly several times, using plenty of warm water each time. The last rinse may be a little cooler than the others. To make sure your hair is clean, check whether it squeaks when you pull your fingers through it.

- 9) Apply a rinse if desired. The juice of one lemon or three tablespoonfuls of vinegar to one basin of water helps to remove any soap left in the hair. Rinse your hair again with plenty of warm or cool, clear water.
- 10) Dry your hair as much as possible by rubbing it with a clean towel.
- 11) Comb your hair and then arrange and set it in a becoming style.

Styling the hair

Your hair should frame your face and bring out your very best points.

Hair styles change every few years, and you will probably want to follow the style. However, in following the style be sure you select a hairdo that brings out your best features. As a rule, a simple hair arrangement is most becoming and easiest to care for, especially if you shampoo your own hair. Above all, wear a hair style that looks natural rather than artificial.

When choosing a becoming hair style, you will find it helpful to consider these things: the size and shape of your face, your activities, your personality, your height, whether your hair is straight or curly, and the total effect. Of these, perhaps the shape of your face is most important. You will also want to consider the way your hair looks from the sides and back as well as from the front.

To decide what shape face you have, comb your hair straight back and tie it. As you look into a mirror, notice particularly your hairline and the shape of your chin. Then compare your face with those in the pictures

on pages 22 and 23. Is your face long and thin, round or square, or oval? An oval face is considered the most attractive shape; therefore, you will want to select a hair style that will make your face appear oval. These pictures and the following suggestions should help you in deciding on the most becoming hair style.

If your face is *oval*, you may wear almost any hair style. Perhaps the most becoming is one that follows your natural hairline, achieved by parting your hair high and combing the top of it back away from your face, with the sides fluffed out a little.

If your face is *round*, or square, choose a hair style to make your face appear longer and less full. This may be done by wearing irregular hairlines, such as a hair style high on one side. Length may be added by wearing your hair close to the sides of your head and giving special attention to the top. For example, you might wear an off-to-one-side wave on top. Wearing braids tied with ribbons at the shoulders is another way of adding length to a round face. Your part should be high, not low or in the center.

If your face is *square*, you should be particularly interested in choosing a hair style to take attention away from your square jaw, making it less noticeable. Therefore, a hair style that is soft and fluffy is far more becoming than one that clings close to your head. You should never choose a style that is even in length with the line of your chin.

If your face is *long*, keep your hair smooth on top and full at the sides. Other ways of making the face appear shorter can be achieved by wearing soft curls or bangs on the forehead, parting the hair on a slant, or arranging the hair so as to show part of the ears.

WHAT SHAPE



If your face is oval, you can wear your hair nearly any way you choose. Perhaps the most becoming hair style is the one that follows the natural hair-line, making the shape of your face more noticeable.



If your face is round, arrange your hair reasonably close to your head. A break at the temple line and a little lift of the hair at one side of the forehead will minimize roundness and make your face appear more oval.

COURTESY PROCTER AND GAMBLE

IS YOUR FACE?

If your face is square, you can make your face appear more oval by choosing a hair style that is a little higher on one side—for example, off-center bangs that lift slightly to the right. A smooth temple line and back curls fluffing slightly below the temples but above the jawline also minimize a square face.



If your face is long, keep your hair smooth on top. You may also make your face more oval by wearing bangs, by wearing your hair full at the sides, and by wearing it short rather than long. If your hair is a little long, have it cut shorter in front so the fullness of your curls begins just below the temple line and slants toward the back.



COURTESY PROCTER AND GAMBLE

MAKE-UP

A safe rule to follow in using make-up is to use just enough to look natural. Therefore, the kind and amount vary with each individual. Young girls often have ample coloring in their faces and need very little, if any, make-up. As you know, too much make-up causes anyone to look cheap. More make-up may be worn at night than during the day.

A girl cannot change the actual color of her eyes nor the size and shape of her nose or mouth. But with the proper use of make-up she can bring out her good points and make her poor ones less noticeable. She can do this by selecting her cosmetics properly and applying them artistically to a skin that has been thoroughly cleaned. She will want to choose make-up that will do the most for her rather than make-up that her best friend uses or a kind that is endorsed by her favorite movie star.

Powder

Powder is used to protect the skin as well as to make it look soft and smooth. The girl with average skin will want to use powder in a shade close to that of her own skin. The girl whose skin is inclined to be too yellow will help her appearance by wearing a rosy shade of powder. The girl with a ruddy complexion will want to use a lighter shade—certainly not a powder that has too much pink in it. In any case, however, it is wisest to select a powder that blends rather than one that is too much of a contrast. Because the color of your skin usually changes each season, you will probably need a lighter shade of powder for winter than for summer. The color of your hair and eyes will also affect your

To protect your clothing when combing your hair or applying make-up, place a towel or make-up cape around your neck.



COURTESY HELENA RUBINSTEIN

choice of shade. Following are some suggested steps to use in applying powder:

- 1) Place a towel or make-up cape around your neck to protect your clothing.
- 2) Use a clean puff or a piece of cotton and apply plenty of powder all over your face and neck.
- 3) Brush off all excess powder.
- 4) Remove any powder from your eyebrows and eyelashes with a small brush or cleansing tissue.

Rouge

Because most of you have enough natural color in your faces, you do not need rouge. But if you feel that you do, there are two important things to consider: (1) select the correct shade and (2) apply it correctly.

Since the shade of rouge you use should blend with

the color of your skin, hair, and eyes, you may select your rouge in the same manner that you do your powder. Girls with fair skin usually find light shades of rouge most becoming; while girls with darker skin select deeper shades. If you are undecided about the shade of rouge that is most becoming for you, you might pinch your cheeks to see what your natural coloring is.

Cream rouge is applied before the powder; cake rouge is applied afterward. In either case, rouge should be so skillfully put on that no one can tell where it starts or stops, and there should be no bright spots or uneven streaks.

Study your face and decide where rouge should be placed on your cheeks so that it will be most becoming. If you have an oval face, you may apply rouge by your natural smileline—that is, center the rouge on your cheekbones. To find your smileline, stand before a mirror and smile. Do not bring the rouge any closer to your nose than a spot just below the center of your eye and no lower than your nose. If you feel that your face is too round and you would like to have it appear longer, apply rouge a little closer to the nose and slightly downward, centering it just under the eye. To make a long, narrow face appear wider, apply the rouge away from the nose on the outer cheek curve, blending it toward the hairline.

Lipstick

Lipstick can help your appearance greatly; however, much depends upon the shade you select, the way you use it, and how much you use.

Select your lipstick to blend with your rouge. For

example, if you use an orange-red shade of rouge, your lipstick should be orange-red, not violet-red. Some girls use their lipsticks as rouge also, thus making sure the two will be pleasing together. You will look much prettier if you use shades that blend with your natural coloring rather than extreme shades. Girls with good taste do not paint their lips in extreme shapes. Instead, they follow the natural curve of their lips. To apply lipstick you will find the following steps helpful:

- 1) Outline your upper lip, following its natural curves, with your lipstick or a lipstick brush.
- 2) Outline the lower lip with one long stroke.
- 3) Fill in the outline of your upper and lower lips, being careful not to get lipstick in the corners of your mouth. Use less lipstick on the lower lip, since it is supposed to be lighter than the upper lip.
- 4) Blot off the excess lipstick by biting on a cleansing tissue.
- 5) Check to make sure you do not have any lipstick on your teeth.

Many girls find that their lipstick stays on longer and that they avoid a greasy look if they powder over their lips and then moisten them with the tips of their tongues.

If you use your finger to apply your lipstick, clean your finger on a cleansing tissue, never on a towel or napkin, and certainly not on the wall by the mirror.

THE FINAL CHECK

Can you truthfully say, each time you finish dressing, "Everything about me is fresh and clean—my body, my teeth, my hands, my clothes, and all"? Clothes, of

course, also play a most important part toward giving you that well-groomed, spick-and-span look. In the next chapter are details on how to wear and care for your clothes properly.

A well-groomed girl can answer "yes" also to the following questions:

Does my make-up tend to bring out my good points and make the poor ones less noticeable?

Is my hair clean and attractively arranged in a style that is becoming to me?

Do I get enough sleep, eat the proper food, and take the needed exercise?

At all times, is my posture erect, yet easy and comfortable?

After you dress, you should approve of every detail about yourself. Then you will walk out with an air of self-confidence, knowing that everything is all right and going to stay that way.

EXTRA THINGS TO DO

1. Make your own score card to judge personal appearance. Combine the good parts of each girl's score card to make a general score card for judging personal appearance. Score yourself at the first of the term, then again at the end of the term to see how much you have improved.
2. Collect articles from pamphlets, magazines, and newspapers on posture, exercise, cleanliness, and other phases of grooming that will help you to improve your personal appearance.
3. Observe people's posture on the street, and notice what the most common posture faults are.
4. Ask your physical education teacher to give you various exercises that will improve your posture. Then practice these

exercises every day. Have a class discussion to tell how you have improved.

5. Give class demonstrations on one or more of the following: shampooing the hair; hair styling for various shapes of faces; manicuring the nails; or walking correctly.
6. Push back your hair and decide what shape face you have. Bring to class pictures of the latest hair styles. Have a round-table discussion as to which would be most becoming for you and for each of your classmates.
7. Try several different shades of lipstick to see which one is most becoming.
8. Demonstrate the importance of using the correct shade of powder by using the same shade on a blonde, a brunette, and a redhead.
9. List the things you plan to do each day, each week, and occasionally, in order to improve your personal appearance. Check yourself frequently to make sure you are following this plan.
10. Make a list of the articles a well-groomed girl might carry in her purse.

Chapter Two **CARE OF YOUR**

CLOTHES

The girl who keeps herself well-groomed always makes a good appearance. But the well-groomed girl who also cares for her own clothes properly finds herself at the top of the ladder in the admiration of her friends.

In order to keep your clothes in the best condition, there are certain things you will want to do every day, every week, and each season. To do this properly, make yourself a schedule or work plan. Every girl has her personal problems. Some of you will find it necessary to do certain things more frequently than others. Perhaps the following suggestions in caring for your clothes will help you to work out your own schedule. Probably you do most of these things anyway without even thinking about them, but there may be others you will need to be reminded about.

DAILY CARE

To give your clothes proper care daily, you will have to put them on correctly, wear them with consideration, remove them carefully, and put them away properly.

To put clothes on correctly

Before you start dressing, decide what you are going to wear. Then check to make sure everything is clean, in good repair, and well-pressed. Be sure to put clothes

TO PUT ON HOSE



With the stocking turned wrong side out, hold the leg of the stocking between your thumbs and first fingers. Next, ease your toes into the foot of the stocking.



ZINTGRAFF

Carefully pull the stocking over your instep. Smooth heel in place. Then gently pull the stocking up the leg, checking to make sure the seam is straight.

on slowly and carefully so that you do not wrinkle them. These suggestions for putting on your clothes correctly will also help you to keep them in good condition:

- 1) Before you start to put on your hose, make sure that your nails and fingers have no rough edges to cause snags and runners. Hold the entire leg of the stocking between your thumbs and first fingers. As you do this, ease your toes and then your heel into the foot of the stocking. Next, carefully pull up your stocking, making sure the seam is at the center back of your leg.

- 2) Loosen the laces or other fasteners of your shoes before putting them on.
- 3) Open necessary fasteners in your clothes before you start to put them on.
- 4) If you step into your skirt instead of putting it over your head, hold it high enough from the floor so it will not pick up dust.
- 5) Hold garments away from your face when you put them on so that you do not get streaks of make-up on them. If you press your lips together or hold a cleansing tissue between your lips, you will not smear lipstick on your clothes.
- 6) If you apply your make-up after you have dressed, protect your shoulders with a make-up cape, face towel, or old garment.
- 7) Put one arm at a time into the sleeve of a coat or jacket so there will not be too much strain on the garment.
- 8) Put gloves on slowly, easing your fingers into the gloves before pulling up the top.

Each time you dress, you will find it helpful to ask yourself these questions:

Is everything about me fresh and clean—underwear, handkerchief, dress, and accessories?

Is my collar arranged correctly?

Have my clothes been brushed, particularly on my shoulders?

Is my blouse tucked in neatly?

Is my belt tight enough to stay in the correct place, yet loose enough to be neat in appearance and to allow freedom of action?

When putting clothes on over your head, hold a cleansing tissue between your lips so as not to smear lipstick on your clothes.



ZINTGRAFF

Are my shoulder straps adjusted so that I will not have to pull them up constantly?

Does the bottom of my slip come just below the top of the hemline of my skirt?

Is my skirt straight and even, with no threads hanging from it?

Do I have the necessary make-up in my purse, including a clean handkerchief?

To wear clothes with consideration

Your clothes will last much longer if you are careful about them when you have them on. Here are some things to watch:

- 1) Wear ornamental pins in such a way that they will not tear your clothes.

- 2) Don't stuff your pockets. They may contain one or two small articles, such as a handkerchief or a very small compact, but they should not bulge. Pockets on clothes are for decorative appearance more than for use.
- 3) Wipe your lipstick on a cleansing tissue, rather than on a handkerchief.
- 4) If your skirt fits a little snug through the hips, pull it up a little each time you sit down. By doing this, you will prevent it from stretching around the hips.
- 5) Take off your dress when you lounge or take a nap to prevent getting it wrinkled.
- 6) Change your dress, or at least wear an apron or smock over good clothes, while you are working about the house.
- 7) Remove any wet clothes as soon as possible for the sake of your health, as well as for the sake of the garment. Shake your coat as dry as possible; then put it on a hanger, away from any heat, to dry slowly. Wet shoes should be cleaned, then stuffed with paper and allowed to dry slowly. They should be well-polished as soon as they are dry so they will not crack. Wet clothes should never be put in your closet.

To remove clothes carefully

You can sometimes ruin a garment if you do not remove it carefully. Here are some dangers to watch for:

- 1) Remove all jewelry, such as pins and clips, before you remove your clothes.

- 2) Unfasten openings completely so that you will not stretch your clothes unnecessarily as you take them off.
- 3) Inspect each article of clothing as you remove it. You will want to look for spots, ripped seams, torn places, and loose fasteners. Clean off spots and make simple repairs immediately. Make others as soon as possible. In Chapter 17 you will find some helpful directions for repairing your clothes.
- 4) Brush your shoes as soon as you take them off.
- 5) Push each stocking down to your ankle when you take off your hose. With your thumb and first finger carefully ease the stocking over your heel. Then catch hold of the hem in the stocking and pull it off, wrong side out, ready for laundering, which should be done after each wearing. Allowing hose to dry with perspiration in them will lessen their wearing time.

To put clothes away properly

Throwing your clothes on the floor or on a chair carelessly doesn't keep them in good condition. These suggestions for putting them away will make them hold their shape and last longer:

- 1) Have "a place for everything and everything in its place."
- 2) Check to see that clothes are dry and fresh before you hang them in the closet.
- 3) Empty all pockets to prevent sagging creases.
- 4) Thoroughly brush coats, suits, and dresses when necessary, using a whisk broom on heavy woolens and a softer brush on finer materials.

- 5) Close all openings before hanging up clothes. This prevents the garment from stretching and keeps it from slipping off the hanger.
- 6) Use hangers that do not rust and that will not poke your clothes out-of-shape at the shoulders. Padded hangers are best for sheer dresses.
- 7) Hang a skirt on a skirt hanger or hang it on a wire hanger with springback clothespins or safety pins.
- 8) Put sweaters and other knitted garments in dresser drawers so they will not stretch from hanging.
- 9) Put hats in boxes so they will not get crushed or bent out-of-shape.
- 10) Place dirty clothes in a laundry bag. Don't put them in dresser drawers or closets where they will cause unpleasant odors.
- 11) Cover your best clothes with a specially made cover, an old dress, or an old sheet. If you do not cover the entire garment, at least cover the shoulders to keep them clean.

WEEKLY CARE

Most girls find it a good practice to set aside a certain time each week to go over their clothes and put them in good condition. These suggestions will help you in knowing how to make a weekly check:

- 1) Mend any places that need repair before washing or cleaning garments.
- 2) Check to see that all fasteners are sewed on securely.
- 3) Remove and wash any soiled collars or cuffs.



ZINTGRAFF

Polish your shoes once a week, and brush them each time you remove them and when you put them on.

- 4) Wash clothes in your laundry bag that may be washed by hand. (See page 38.) Get other things ready for the family wash or for the dry cleaner.
- 5) Set aside a time for pressing clothes that are wrinkled. (See page 42.)
- 6) Check your shoes to see if they need cleaning or repairing.
- 7) Check your hats to see if they need brushing or if the inside band needs cleaning.

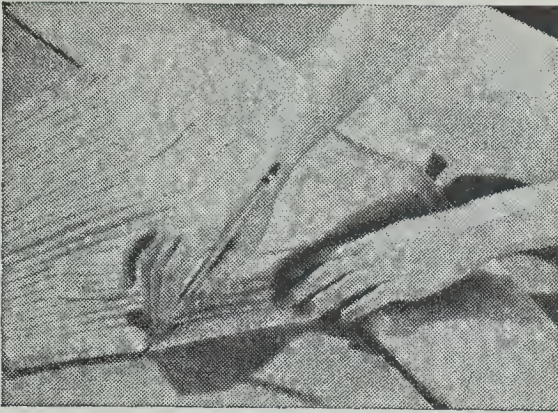
- 8) Check your jewelry to see if it needs cleaning or polishing. You may prevent metal costume jewelry from tarnishing by polishing it with clear nail polish.
- 9) Check your purse to be sure that it is clean and that you are not carrying unnecessary articles.

LAUNDERING

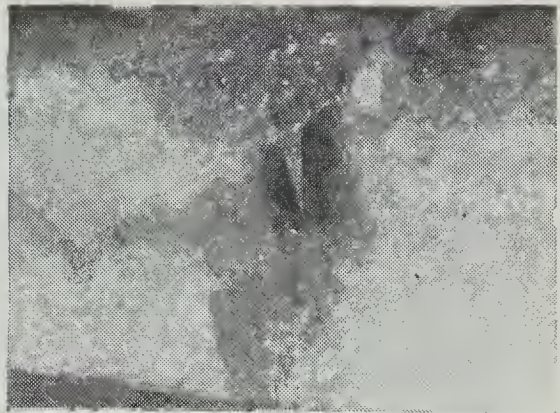
Most of you wash your personal things, such as hose, underwear, handkerchiefs, blouses, and dickeys, by hand instead of putting them in the general weekly laundry. Are you doing this by the best and easiest method? You need order in laundering your clothes, just as you need order in other things. These directions are helpful in washing clothes by hand:

- 1) Remove your rings and make sure you do not have any hangnails, especially if you are going to wash hose or other articles that snag easily.
- 2) Collect all the clothes you plan to wash. Remove any trimming if necessary.
- 3) Divide your clothes according to color; then divide them according to how dirty they are. White clothes that are least soiled should be washed first.
- 4) Soak clothes. A short soaking is recommended for most materials because it tends to loosen the dirt. However, some synthetic materials should not be soaked. If that is the case, the label will tell you.
- 5) Dissolve soap flakes, making a good suds. Be sure that all soap is dissolved before you start washing.
- 6) Check the temperature of the water.
 - a) Cotton or linen should be washed in hot water.
 - b) Silk should be washed in warm water.

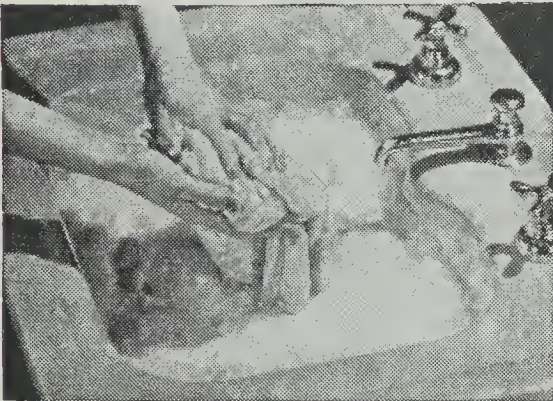
WASHING A SWEATER



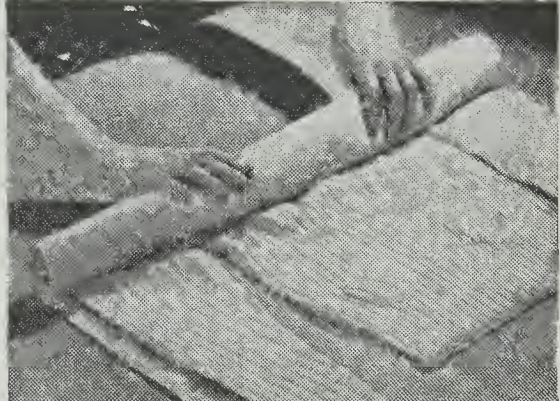
1) Draw an outline of the sweater before washing it. After the sweater has been washed, place it on the outline and ease it into shape.



2) Before starting to wash, dissolve the soap flakes, and test the temperature of the water with your wrist.



3) Squeeze the soapsuds through the garment. Do not rub, twist, or wring. Rinse well.



4) To hasten drying, remove excess moisture by rolling your sweater in a towel.

(COURTESY LUX LABORATORIES)

- c) Wool should be washed in lukewarm water. Care should also be taken to rinse wool in lukewarm water.
- d) Rayon should be washed in lukewarm water, never in hot water.
- 7) Squeeze the soapsuds through the material. Do not rub, twist, or wring soft or sheer garments. If the

clothes are very dirty, use two or more suds. You may find it necessary to use a soft brush with plenty of soapsuds on places that are badly soiled.

- 8) Rinse through two or three clean waters until the water is clear. Use lukewarm water for the first rinse. Squeeze the water out each time, instead of wringing or twisting. You may add bluing to the rinse of white clothes to keep them from getting yellow.
- 9) To hasten drying, remove excess moisture by rolling the garment in a bath towel.
- 10) If a garment is hung on a rack or a clothesline, special care should be taken to hang it so that it will hold its shape while drying. White clothes should be hung in the sun to bleach. Some garments, however, are allowed to remain in a towel until they are ready for pressing.

Here are other points to consider when laundering:

- 1) Read the directions on how to wash your garment that come with the article.
- 2) If the garment is likely to fade, it is best to wash it separately or to have it dry-cleaned.
- 3) Always wash your clothes before they are too badly soiled. It is much easier to wash several partly soiled articles than it is to wash one badly soiled garment.
- 4) Hose should be turned inside out before they are washed. Carefully stretch them lengthwise and pull the feet into shape before you hang them up to dry. Doing this will prevent the seams from turning when you are wearing the hose.

- 5) Take measurements or draw an outline of the garment before washing a sweater or knitted garment that is likely to lose its shape in washing. After the garment has been washed, place it on the outline and ease it into shape. Allow it to dry completely.

IRONING AND PRESSING

How your clothes appear depends greatly on how they are ironed or pressed. Most of you know how to use an iron, but you may not be following the best and easiest methods. Many times the labels on the garments you buy have some very fine suggestions on the best methods of pressing. You will find some ideas on how to hold an iron, how to connect it, and how to clean it on page 167. Helpful hints on pressing are found on page 42.

The kind of material and the way the garment is made enable you to decide whether to press on the right or wrong side. If cotton or linen is pressed on the wrong side, the material will have a dull finish, but if it is pressed on the right side, the material will have a glossy appearance. Silk and rayon are pressed on the wrong side to prevent shine. With some silk and rayon use a pressing cloth and press the material on the right side.

To use a pressing cloth, straighten the part of the garment to be pressed over the ironing board. Then place the pressing cloth over it. Dampen the pressing cloth with a sponge or a wet cloth.

When pressing, do not slide the iron up and down the material as you do when ironing. Instead, lift the iron from place to place.

Before you start to press, test the temperature of the iron on a seam or in some hidden place. Clothes that

have been washed, dried, and sprinkled and are ready to be ironed require a hotter iron than clothes that are merely being pressed. As a rule, you need a hot iron for cotton and linen. Silk and wool require a moderately hot iron, but only a warm iron is needed for synthetic material.

Some girls wrinkle a garment as fast as they press it because they do not press the various parts in the correct order. If you understand the correct order for pressing a dress, pressing a blouse or skirt should be easy. The following hints and the drawings on page 43 on pressing a dress will help you with all of your pressing:

- 1) Iron ruffles and other trimmings first. Your collar, belt, and sleeves should also be ironed before the body of the garment. You may then retouch each of these parts after you have completely ironed your garment. Iron the wrong side of the collar first, starting at the point or end of the collar and pressing in. To press the sleeve, start at the seam and press up and down. If you do not want a crease in your sleeve, refold it, after you have pressed both sides of the sleeve, and press the center.
- 2) Put the shoulder of the garment over the end of the ironing board and press. Move the garment around as you press the armhole with the point of the iron.
- 3) Place the garment over the ironing board to press the waist. Usually it is best to press the back of the garment first. Smooth out the material with your left hand as you press with your right hand. Carefully pull the waist around the ironing board as you press each section.

PRESSING A DRESS

1) When ironing the collar of a dress or blouse, start at the point, or edge, and press in.



2) Place the shoulder of the garment over the end of the ironing board and press. Move the garment around as you press the armhole with the point of the iron.



3) Put the garment over the ironing board and press the waist. Smooth out the material with your left hand as you press with your right hand.



4) Pull the waist of the dress off the ironing board and press the skirt carefully. Press the hem on both the right and wrong side.



- 4) Pull the waist of the dress off the ironing board to press the skirt. Carefully press the hem on both the right and wrong sides.

Retouch any places that have become wrinkled while you were ironing.

Put the garment on a hanger and fasten all closings.

SEASONAL CARE

From season to season you will want to store the clothes you are not using, in order to protect them from insects, dust, and stretching. Your summer clothes should be packed away with as much care as your winter clothes.

When storing clothes, there are two important points to keep in mind: (1) they must be clean, and (2) they must be properly packed.

Clothes which are to be stored should be dry-cleaned or completely washed with plenty of good soap and water. They should also be thoroughly aired in the sun on a windy day, if possible. It is not necessary to iron washable garments before storing, but they should be free from all starch or bluing.

Clothes may be stored in a cedar-lined closet, a cedar chest, or mothproof bags; or they may be packed in boxes with a moth preventive. Some garments will keep better on hangers, while others should be folded flat. Regardless of which method you use, make sure that your clothes are kept in a dark, dry place.

Have some type of order in storing your clothes so they may be easily found the next season. For example, if you store your clothes in boxes, label each box.

When folding clothes for storage, avoid sharp creases. You will find it helpful to place tissue paper between

the folds. It is often better to roll thin fabrics, because they are likely to wear at the crease if folded.

If you store your clothes by hanging them in a cedar-lined closet, make sure that they hang straight on the hanger and that all openings are closed. To prevent a garment from losing its shape at the shoulders, you may pad the coat hanger.

When storing such articles as hats, shoes, and bags, make sure that they are thoroughly cleaned. Then stuff them with old cloths or paper so that they will hold their shapes.

EXTRA THINGS TO DO

1. Demonstrate to the class the proper method of washing hose.
2. Find three magazine articles on how to care for your clothes properly. Put these articles on the bulletin board.
3. Give a demonstration on the difference in pressing cotton, wool, silk, and rayon.
4. Press a dress according to the directions found on page 42.
5. Ask your mother what moth preventive she uses when storing the family's winter clothes, and have a class discussion on the advantages and disadvantages of the various kinds of moth preventives.
6. Make a list of the things you should automatically check on each time you take that final look in your mirror.
7. Make a plan for arranging your dresser drawers so that you will have "a place for everything and everything in its place."
8. Make a list of the things you need when shining your shoes, and plan how you can keep them all together.
9. Without letting anyone else know what you are doing, make a list of the things that are wrong with the clothes

you are wearing. Put this list away so that no one else can see it. Make another list in about a month; then compare the two lists to see how much you have improved.

10. With the help of your teacher, make a cover to slip over the shoulders of your best dress or suit after it has been put on a hanger.

Chapter Three **THE DESIGN OF**

YOUR CLOTHES

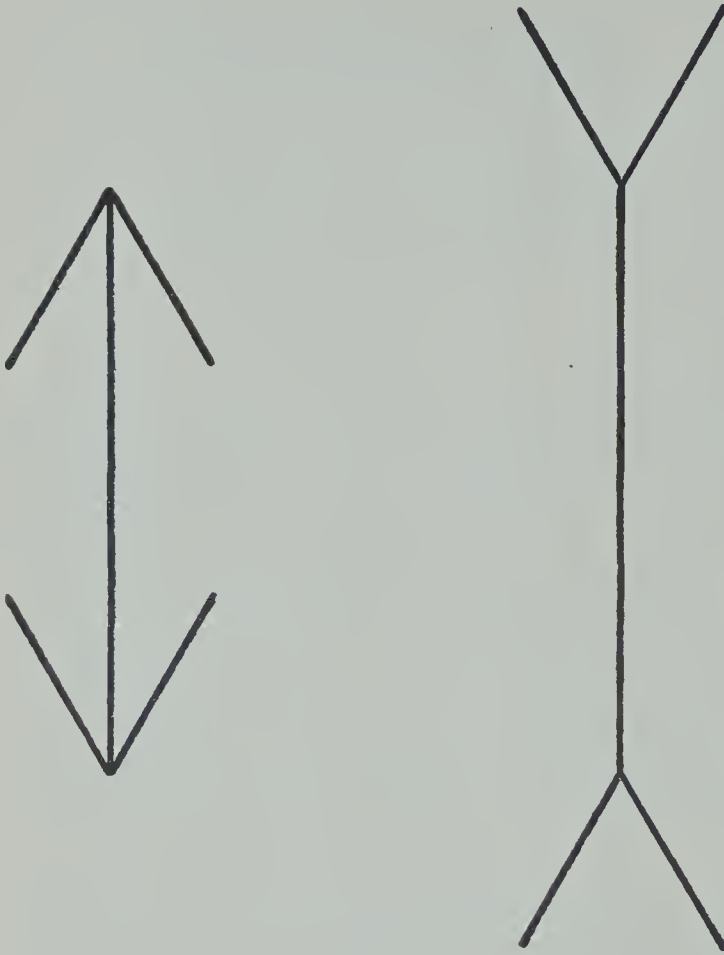
When your clothing teacher says, "The style of your dress is pleasing," she is referring to the design. There are good and bad designs. A good design must follow certain rules, usually referred to as "the principles of design." To be able to select attractive clothes that are well-designed, it will be necessary for you to study the principles of design—proportion, balance, center of interest, rhythm, and harmony—which are explained in this chapter.

A garment that follows the principles of good design will not go out-of-style as quickly as one that does not. Then, too, you will not become tired of clothes that are well-designed as soon as you will of those that are not. You will also want to learn which lines in clothes are most becoming to you.

LINES IN CLOTHES

Have you ever wondered why it is that when you wear certain clothes your friends comment on what a nice figure you have, while at other times they will ask you if you have not gained weight or grown taller? It is probably the lines of your clothes that cause you to appear different from time to time. The lines in your clothes are a very important part of the design of your clothes.

WHICH LINE IS LONGER?



The line on the right may look longer, but actually both lines are the same length. The apparent difference in the length of these lines is caused by the V-shaped lines at the ends.

Look at the main lines in the two drawings above. Which line is longer? Yes, the one on the right looks longer, but when you measure the two lines, you will find that they are exactly the same length. As these lines fooled you, so can the lines in your clothes fool other people by making your good points more noticeable and your weak points less noticeable.

The most important line in your clothes is the outline of your figure, or your silhouette. When people look at you at a distance, they see your outline rather than the details of your clothes. When they come closer, they see other lines in your clothes.

Some lines are formed where the different parts of the garment are put together—for example, the waistline,

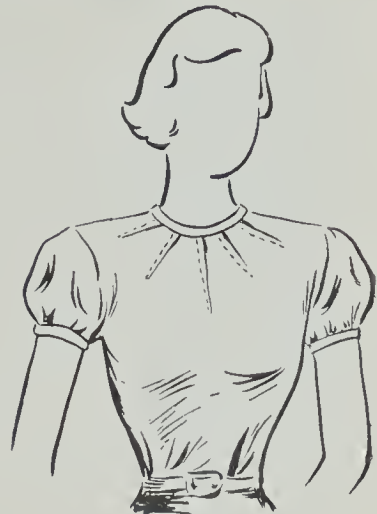
FORMING LINES WITH DETAILS AND TRIMMING



Scallops



Tucks



Darts

Different lines can be formed by the way blouses are made. Here are three common ways of forming lines.



Braid



Stitching



Applique'

Lines may be formed by the trimming on your clothes. The use of braid, stitching, and appliqué are three common ways to form lines by trimming.

the neckline, the lines made by the side seams, or the lines made where sleeves are inserted into the dress. The hemline, the edges of the sleeves, and the edges of the collar and cuffs also form lines.

Still other lines are formed by the decorations or trimmings on your clothes. For example, scallops, tucks,

and darts all form definite lines, as shown in the drawings on page 49. Gathers, ruffles, and the combination of different materials also form lines. Lines are also formed by such things as braid, stitching, and appliqué. (See drawings on page 49.)

As you examine the lines in clothes, you will notice that there are several different kinds of lines. (See examples on the opposite page.)

Vertical lines are lines that run up and down. Usually, but not always, vertical lines in clothes appear to lengthen or slenderize a figure.

Horizontal lines are lines that run crosswise. Usually, but not always, horizontal lines in clothes appear to widen and shorten a figure.

Diagonal lines are lines that slant. Diagonal lines in clothes usually appear to lengthen or slenderize a figure. The more nearly vertical the diagonal lines are, the more slenderizing they will be. If diagonal lines are almost horizontal, they broaden the figure.

Curved lines are lines that are part of a circle. Curved lines in clothes usually add softness and gracefulness.

V-shaped lines are lines that are brought to a point, forming a V. V-shaped lines in clothes are slenderizing, unless they are too broad or flattened out, in which case they may broaden a figure.

Broken lines are lines running perpendicular to one another. Broken lines in clothes shorten the length of long, straight lines.

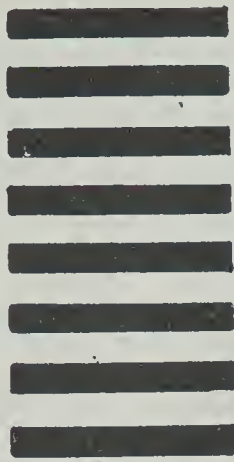
NECKLINES

The type of neckline you wear has a great deal to do with the becomingness of your clothes, because your neckline can do these things:

DIFFERENT KINDS OF LINES



Vertical



Horizontal



Diagonal

Vertical lines usually add height; horizontal lines add width; diagonal lines may either lengthen or broaden the figure. The more nearly vertical the diagonal lines are, the more slenderizing they will be.



Curved



V-shaped



Broken

Curved lines add graceful width. V-shaped lines in clothes are slenderizing, unless they are too broad or flattened out, in which case they may broaden a figure. Broken lines in clothes shorten the length of long, straight lines.

- 1) Make your face appear longer and narrower or shorter and wider.
- 2) Make your neck appear longer and thinner or shorter and thicker.
- 3) Make your shoulders appear narrower or wider.

Necklines may be divided into three groups: round, V-shaped, and square. Each of these may be either high or low, as shown on page 53. Each may also be extreme or softened. For example, you may have a deep, narrow V-shaped neckline that comes to a sharp point, or you may have a wide, shallow V-shaped neckline.

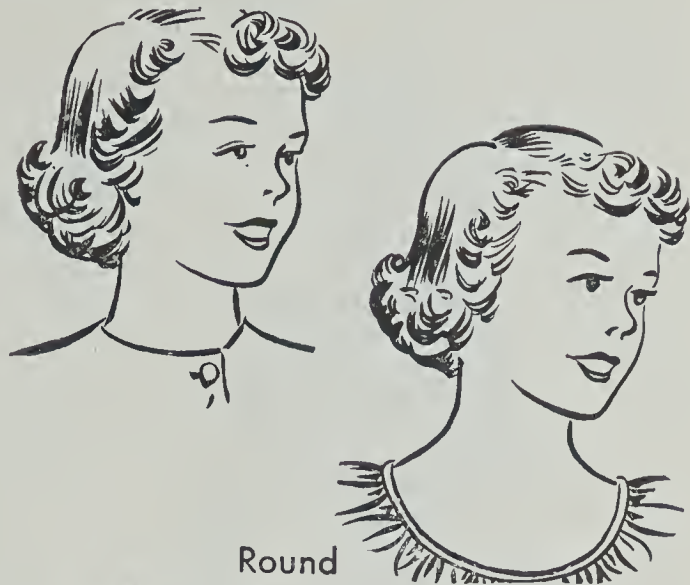
When choosing becoming necklines, consider the shape of your neck, as well as the shape of your face. You will probably find that if your neck is short and thick you will look best in dresses without collars. However, flat collars with a long line in front are often most becoming. They may be plain, well-tailored collars or collars that have been softened with some type of flat edging. Avoid high collars, chokers, or any type of fluffy neckwear. If your neck is long and thin, collars that fit close to the neck, such as high, rolling collars, are best. Fluffy collars are also pleasing.

When you studied about hair arrangement, you learned that, in general, faces are usually oval, round, long, or square. You also learned that the most flattering hair style is the one that makes your face appear more oval. The same is true with the type of neckline you wear.

For an oval face. If you have an oval face, you can probably wear any neckline. However, a neckline that matches the shape of your face is usually flattering because it makes the shape of your face more noticeable.

THREE KINDS OF NECKLINES

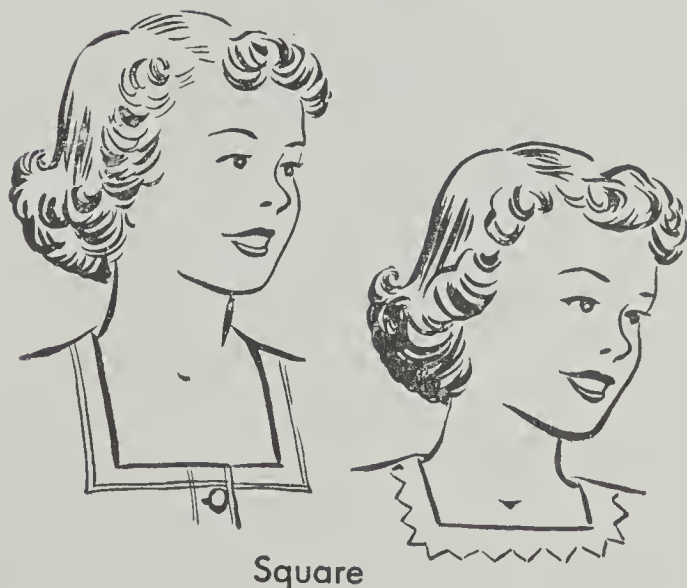
Necklines are usually divided into three groups: the round neckline, the V-shaped neckline, and the square neckline. Each of these may be either high or low. The type of neckline that is most becoming to you depends upon the shape of your face. For more detailed explanation, see the opposite page.



Round



V-shaped



Square

For a long face. If you have a long face, you will usually find that high, round necklines are most becoming, unless they are too much of a contrast to your face. The lines about your neck should be horizontal. Wide lapels or wide collars that add width are most flattering to your face. Large bows, yokes, and soft rolling collars that fit close to the neck would also be pleasing. A rounded collar is far better than a pointed collar. You may wear ascots or scarves high around the neck, but don't wear them with long V-shaped necklines. Long V-shaped necklines are usually unbecoming to girls with long faces because they make the shape of the face more noticeable. Square necklines are also unbecoming, as too much contrast likewise calls attention to the shape of the face.

For a full face. If you have a full face, either round or square, you will probably want vertical lines about your face. Narrow lapels and small pointed collars that fit around the sides of the neck with a slight V in front are most becoming for you. Long narrow collars that lead the eye downward also take away the squareness or roundness of your face. Collars that lie flat are more slenderizing than high rolled collars. Usually a collarless dress is more slenderizing than one with a collar. A soft or slight V-shaped neckline or a U-shaped neckline is most flattering. As a rule, a low neckline will tend to make your face appear more oval than will a high neckline of the same shape. Ascots or scarves may be worn low around the neck, preferably with low-neck dresses.

PROPORTION

When you stop to wonder if the buttons you are selecting for a dress are too large or too small for the space

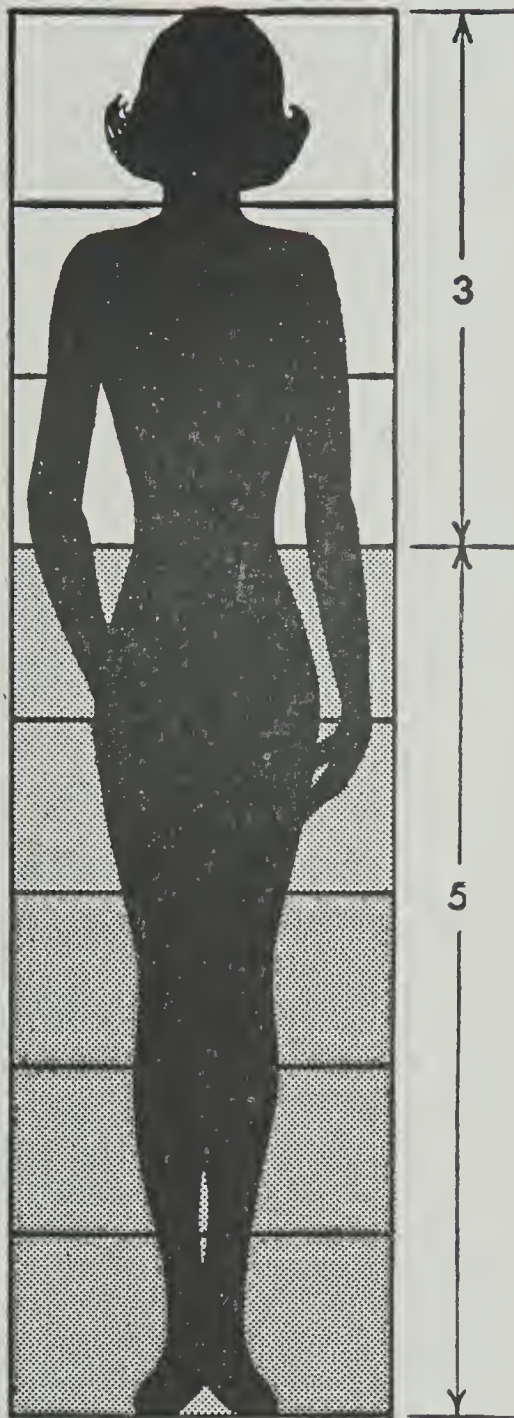
in which they are to be used, you are thinking about proportion, one of the principles of design. All good designs are in good proportion.

Perhaps you have seen a small girl wearing a great big hat and thought to yourself, "Hello, hat, where is the girl?" This is because a large hat on a small girl is out of proportion to her figure. All clothes that are too large or too small for the figure are unbecoming. Good proportion is the pleasing relationship of all parts of an object with one another.

The figure of a normal person is perhaps the best example of good proportion. If the height of the normal figure is divided into eight equal parts, three of the parts will be above the waistline and five below. (See the drawing on the right.) This proportion is called "three to five."

Since the normal figure is a beautiful example of good proportion, you will want to select clothes that match this proportion as nearly as pos-

PROPORTIONS OF THE NORMAL FIGURE.



The normal figure is the best example of good proportion. If it is divided into eight equal parts, it has three parts above the waistline and five parts below. This proportion is called "three to five."

sible. Therefore, when deciding upon the length of a jacket, the length of a tunic, the width of a yoke or collar, remember that unequal division of space, such as two to three, four to seven, and three to eight, is usually more interesting than equal division, such as two to four, four to four, or five to five.

With this in mind, you will be able to improve greatly the lines of many ready-to-wear garments and patterns by lengthening or shortening them until the proportions are suitable for you. The following hints on proportion may also be helpful:

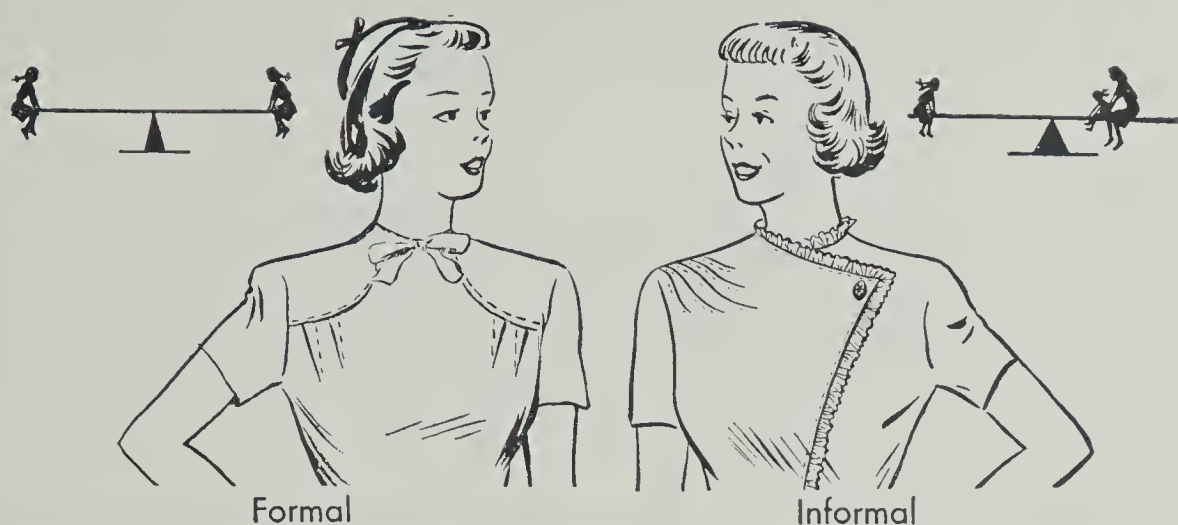
- 1) Buttons, belts, buckles, and various kinds of trimming should be in proper proportion to your garment, as well as to your figure. For example, an extremely small girl and a large girl would not use the same-sized buttons down the front of a dress.
- 2) An uneven number of buttons, tucks, or pleats is more interesting than an even number.
- 3) A large ring is in better proportion on a medium-sized or large hand than it is on a small hand.
- 4) Small-figured material is in better proportion to a small girl than is material with extremely large figures.

BALANCE

To be well-designed, a garment must be well-balanced. This means that a garment must be just as interesting on one side as it is on the other. One way to balance a garment is to have it exactly alike on both sides. This kind of balance is called equal or “formal balance.”

Remember how you and your playmate used to balance perfectly on the seesaw if you were exactly the same weight and the same distance from the center?

KINDS OF BALANCE



When the design is alike on both sides, as in the blouse on the left, it is called "formal balance." Informal balance is when the two sides are not exactly alike, yet there is equal attraction on both sides. Notice that the ruffle, which is the heavier decoration, is placed closer to the center of the garment than the darts are.

When you tried to seesaw with someone heavier than you or with two girls on the other end of the seesaw, their weight put you up in the air and kept you there. You could not continue seesawing until the seesaw was again balanced. To do this, they moved closer and closer to the center, in order to balance your weight on the other end of the seesaw. Accordingly, when you use a heavier or more striking decoration on one side of a garment than you do on the other side, it should be placed closer to the center of the garment than the lighter decoration. This type of balance is called unequal or "informal balance."

Not only must the two sides of a garment be balanced, but the waist and skirt must also be balanced. If too much trimming is placed at the bottom of a garment, it appears to be weighted down; if too much decoration is placed at the top of a garment, it appears to be top-

heavy. In a well-balanced dress, the interest is well-divided between the waist and the skirt, which means that neither has too much nor too little trimming.

CENTER OF INTEREST

Every pleasing design has one part that is more interesting than any other. This is called "the center of interest." On your dress the center of interest may be a pretty collar, an attractive bow, some darts, a pleated ruffle, or a lovely pin.

Your face is the most important thing about you; therefore, the outstanding trimming on your dress should be somewhere near the neckline or should in some way attract attention to your face. Have you ever been talking to a friend and caught yourself looking at the trimming on her dress instead of her face? Perhaps there was too much trimming on her dress. The center of interest on your clothes should never be so outstanding that your friends see *it* instead of *you*. Sometimes girls make the mistake of using trimming or decoration in too many places on their clothes, thereby scattering points of interest. As a result, attention jumps from one to another, and there is no true center of interest.

Even though your clothes should be planned so that your face is the center of interest, it is also wise to keep in mind that by placing the trimming on your clothes at a place you wish to have noticed, you may attract attention to your good points, thereby making your bad points less obvious. For example, an unusual belt will make your waistline more noticeable. Therefore, if you have a small, attractive waistline, you will want to wear unusual belts; otherwise, plain ones which are not noticeable are best.

Although you have trimming elsewhere on your dress so as to attract attention to your good points, it should not be as noticeable as that next to your face.

RHYTHM

Another principle of design is rhythm. Rhythm is the regular recurrence of like features in a design.

Perhaps the first thing you think of when you hear the word “rhythm” is the regular beat in music or the accent of marching feet or the more graceful movement of people dancing. In all of these there is a smooth movement repeated again and again.

There are various ways of producing rhythm in the design of your clothes. Repetition, radiation, gradation, opposition, and transition are the most common. In each of these your eyes recognize the similarity among the various parts of the design and are easily carried from one part to another.

Repetition of line. One way of securing rhythm in clothes is by repetition of line. Pleats, seams, and rows of buttons all show rhythm by repetition of line. Notice how your eyes easily follow the lines of tucks shown in the drawing at the bottom of page 60.

Repetition of color. Another way of securing rhythm is by repeating color in the costume. For example, one color in the material may be repeated in the accessories or trimming. You may have an attractive effect by repeating the color of your hair or eyes in your outfit.

Radiation. Lines in a dress that flow from a center of interest produce rhythm by radiation. Perhaps the simplest example of this may be found in a child's drawing of the sun. This type of radiation of lines may be carried out in clothes by gathers that lead the eye to

RHYTHM IN DESIGN



Radiation



Gradation

Radiation. Lines flowing from a center of interest produce rhythm by radiation.

Gradation. Going from large to small or from small to large, as in the case of the pearls in the drawing above, is rhythm by gradation.



Repetition of line

Repetition of line. The lines of tucks in the blouse on the left produce rhythm by repetition of line.

the yoke of a dress and thus emphasize the face as the center of interest. Other examples of radiation may be found in lines flowing to and from the center of a bow or jabot.

Gradation. Going from large to small or from small to large, as in the example on page 60, is rhythm by gradation. Notice how the pearls increase in size as they near the center of the string. This gradual increase or decrease in size produces rhythm by gradation. You will notice that the spaces between the lines of the shirring also show gradation.

Opposition. When vertical or horizontal lines meet or cross, you have a simple example of rhythm by opposition. Checked and plaid materials are good examples of opposition.

Transition. When a third line is added, as in a wall bracket, you have created rhythm by transition. The eye is more easily carried from part to part by means of this third line. Rhythm by transition is, therefore, a smoother rhythm than that of opposition.

HARMONY

If a design has a pleasing center of interest, is in good proportion, is well-balanced, and has a pleasing sense of rhythm, then the design will have harmony. Harmony is an agreement between the various parts of a design, making everything seem to belong together.

For a dress to be in harmony, the different parts—such as the waist; skirt, collar, pockets, belt, and trimming—must all seem to belong together. If your dress has a pointed collar, your pockets and belt should also be pointed, rather than one being pointed, the other rounded, and the other square-cornered. The same is

true with the trimmings for a dress. Round buttons call for a round buckle, not a square one.

Your dress must harmonize not only in lines and shapes, but also in texture and color. If you are wearing a soft rayon crepe dress to a party, wear a dressy wool coat with it, not a leather jacket, because, to have harmony, the textures of the clothes you have on should be suited to one another. The texture of the material must also be suited to the style of the garment. For example, you would not make a voile dress and a heavy wool dress by the same pattern. Also the colors in your clothes should harmonize with each other, as well as with your personality and coloring. (See Chapter 4.)

DESIGN AND YOUR FIGURE

Nearly every girl would like to improve her figure one way or another. You cannot actually make yourself shorter or taller, thinner or heavier, but you can make yourself appear to better advantage by selecting the most becoming lines for your figure and by applying the principles of good design.

According to size, girls may be divided into the following five groups: (1) the average girl; (2) the short, slender girl; (3) the short, stout girl; (4) the tall, slender girl; and (5) the tall, stout girl.

The average girl

The girl with an average figure can wear almost anything; however, clothes that fit properly will tend to make her nice figure more noticeable, while an extreme style or a poorly fitted garment will tend to destroy the good proportions of her figure.

Even the girl with an average figure will have certain

little features that she will wish to make less noticeable. Therefore, the challenge for every girl in dressing is to make the most of what she has.

The wise girl selects and adapts the styles of the day so that her clothes are up-to-date as well as becoming. She realizes that there are very few styles that cannot be changed or modified so that they emphasize her good points, yet tend to hide her weak ones, and above all are suited to her.

The short, slender girl

If you are short and slender, you may find the following suggestions helpful in making you appear taller and heavier:

- 1) Wear your hair short and in an arrangement that adds to your height.
- 2) Select small or medium-sized accessories.
- 3) Wear your clothes somewhat loose-fitting, since clothes that are too tight will make you appear smaller.
- 4) Wear princess-style dresses, because the unbroken straight lines of a princess dress will add to your height.
- 5) Have the trimming on your clothes simple and dainty, such as gathers and shirring. Too much detail will tend to weight down your figure.
- 6) Wear suits with short jackets or boleros.
- 7) Wear jackets and skirts of the same color. Pastels, or grayed colors, are best for you.
- 8) Wear narrow belts made of the same material as your dress, rather than wide ones made of contrasting colors.

- 9) Wear skirts that are slightly flared, gathered, or pleated. A skirt that is too full causes you to appear weighted down. Also hemlines with trimming will cut your height.
- 10) Wear small prints rather than large prints.
- 11) Wear soft, lightweight materials rather than heavy fabrics. Also, organdy and other stiff materials that tend to stand out are more becoming to you than those which cling to your body.
- 12) Choose full-length, fitted or straight, coats rather than extremely flared or loose outer garments.
- 13) Wear a hat that is a little high in front with a narrow brim.

The short, stout girl

If you are short and stout and want to appear taller and more slender, the following suggestions may be helpful:

- 1) Select clothes with vertical lines.
- 2) Wear your hair high in front to add to your height. Also wear your hair short on the sides.
- 3) Carry a purse the same color, or near the same color, as your coat or dress.
- 4) Wear clothes that are well-fitted. Clothes that are too tight or too loose will tend to make you look larger than you really are.
- 5) Wear decorations on your clothes that will lead other people's eyes up and down your figure, such as a line of buttons down the front of your dress or slash vertical pockets.

- 6) Wear plain, well-fitted sleeves—either long, three-quarter, or short—rather than any type of full sleeve.
- 7) Wear your belt a little below your natural waistline to add length to your figure. Your belt should be narrow and of the same material as your dress.
- 8) Wear a skirt that is a little full—one that is fitted but not tight in the hips.
- 9) Select solid-colored materials or materials with a small all-over design.
- 10) Wear materials like rayon, wool crepe, butcher linen, salyna, or powder-puff muslin rather than stiff materials that stand out or materials that cling to your figure.
- 11) Select suits that are all one color rather than those having the jacket of one color and the skirt of another.
- 12) Select jackets that are semifitted in the waist and hips and well-fitted at the shoulder lines rather than loose and boxy ones.
- 13) Wear coats that are full length and semifitted with a small collar and no belt.
- 14) Wear medium-sized hats with the brims turned up.

The tall, slender girl

If you are tall and slender and want to wear clothes that will make you appear heavier and shorter than you really are, the following suggestions may help you:

- 1) Choose clothes with horizontal lines.

- 2) Wear your hair rather long. It should be a little longer than the style of the day, loose and fluffy at the sides but flat on top.
- 3) Carry a large purse.
- 4) Use accessories of contrasting colors or unusual design.
- 5) Wear loose, easy-fitting clothes. Your waist and hips may be fitted a little closer than the rest of your figure.
- 6) Wear jackets and skirts of contrasting colors and materials to make you appear shorter. Double-breasted suits are especially becoming to you. Sweaters worn over your skirts, rather than tucked in, also help to break your height.
- 7) Wear puffed sleeves, yokes, capes, padded shoulders, or different types of trimmings to add width to your shoulders. Full sleeves are more becoming to you than fitted sleeves.
- 8) Wear unusual belts to attract attention to your waist and to cut your height. Wide belts of contrasting colors are better than narrow belts made of the same material as your dress. Crushed belts are most becoming to you.
- 9) Wear skirts that are gored, flared, pleated, or gathered. The important thing to remember is that you want a rather full skirt, not a skimpy one. Peplums, tunics, and large patch pockets also shorten your figure and add width.
- 10) Select figured materials rather than materials of a solid color. Both plaids and checks will help you to look larger.

- 11) Choose stiff materials that stand out, such as organdy, dotted swiss, and taffeta, rather than those which cling to your body. Materials that drape into soft folds, like voile and soft crepes, are also becoming to you.
- 12) Wear a three-quarter length coat rather than a full-length coat. Either a double-breasted coat or one with a double-breasted effect is more pleasing. Your coat may be either fitted or belted; wide lapels and big pockets will help to cut your height.
- 13) Wear a large brimmed hat with a rounding crown to give you width and to shorten your height.

The tall, stout girl

If you are tall and stout, you will want to wear clothes that will make you appear shorter and thinner. Perhaps the following suggestions will help you:

- 1) Select clothes with straight lines in collars, pockets, belts, or yokes rather than curved lines.
- 2) Wear your hair short and arranged in soft waves. Your hair should not be worn too close to your face; neither should it be too fluffy—just a happy medium.
- 3) Choose moderately large purses that are simple in design and of a conservative color.
- 4) Wear well-fitted clothes. Clothes that are too tight or too short will make you appear still larger. A skirt that fits easily over your hips and is a little longer than the style of the day will be helpful.
- 5) Wear plain goared skirts or skirts with a few pleats stitched below the hipline.

- 6) Select tailored dresses buttoned down the front to give you the desired slimness. A waist that is slightly bloused gives needed softness.
- 7) Wear sleeves that are simple and well-fitted. Set-in sleeves tend to slenderize your arms.
- 8) Wear a belt that is narrow and made of the same material as your dress.
- 9) Select trimmings or decorations for your clothes that are softening but not too bulky. Durable laces—pleated rather than gathered—ruffles, and various kinds of flat edgings are suitable trimmings for your figure.
- 10) Choose materials that are smooth in texture, such as spun rayon, chambray, butcher linen, and gabardine.
- 11) Wear dull colors rather than bright colors. Solid colors are better for you than figured designs or plaids.
- 12) Select a coat that is semifitted with little, if any, padding at the shoulders.
- 13) Wear a medium-sized hat with a small crown and an irregular brim.

EXTRA THINGS TO DO

1. Choose two pictures of dresses that illustrate each of the different kinds of lines: vertical, horizontal, diagonal, curved, and V-shaped.
2. With the help of your teacher and the commercial patterns you have on hand, cut various shapes of necklines and collar patterns from unbleached muslin or brown paper. Experiment with them on your classmates. Notice how becoming certain collars or necklines are to some of the girls and how unbecoming they are to others.

3. Experiment with belts of different widths. Either bring the belts or make them of cheap material or paper. Try all the belts on each type of figure and notice the effect the belts have on each.
4. Find two pictures of dresses that show good and bad proportion.
5. Select five pictures of dresses that have a pleasing center of interest.
6. Describe or bring to class a dress that is particularly suitable in design for you. Give your reasons.
7. Find an example of a dress style that is suitable for each of the following figures: the average girl; the short, slender girl; the short, stout girl; the tall, slender girl; and the tall, stout girl.
8. Explain this adage in terms of style and clothes:

Be not the first by whom the new is tried;
Nor yet the last to lay the old aside.

Chapter Four **THE COLOR OF**

YOUR CLOTHES

The first thing you usually notice about clothes is their color. Yet many girls, when selecting clothes, pay little attention to how becoming or suitable the color is to them.

THE STORY OF COLOR

Before you start studying which colors are most becoming to you and which colors look best together, you should learn the meaning of the color terms and the rules that apply to color.

Primary colors

Even though there are thousands and thousands of colors in the world, they are all made up of three basic colors. These three important colors—red, yellow, and blue—are called the “primary colors,” since the word “primary” means *first*. Notice how they are placed on the color wheel on the opposite page.

Secondary colors

When you studied art or played with colors as a child, you learned that if you mix the same amount of red and yellow, you would make orange. Notice that orange is halfway between red and yellow on the color wheel.



COLOR WHEEL



VALUE SCALE

(COLOR PLATES FROM "PRINCIPLES OF COLOR AND COLOR MIXING" BY J. H. BUSTANOBY, MCGRAW-HILL BOOK CO., INC.)

If you mix an equal amount of yellow and blue, you will have green. Equal parts of red and blue will give you violet. Look at the color wheel and find these new colors—orange, green, and violet. These are called “secondary colors” because they are made up of equal parts of two of the primary colors.

Intermediate colors

By mixing equal amounts of a primary color and the secondary color next to it, you will have a different color, called an “intermediate color.” For example, the same amount of yellow (a primary color) and green (a secondary color) mixed together give a yellow-green. Notice that yellow-green is found between yellow and green on the color wheel. Next, if you mix an intermediate color with a secondary color, you will have still a different color. If you had time, you could continue going around and around the color wheel, mixing the colors next to each other and making still other new colors each time.

You could make even more colors by using a larger amount of one color than you do of the other. The color you use most should be placed last in the name. For example, blue-green would mean that there is more green than blue in the color.

Pure colors

The primary colors, the secondary colors, and the intermediate colors are called “pure colors,” because they have no white, black, or gray in them. Pure colors are sometimes called “normal colors,” “true colors,” or “basic colors.”

Tints

When the pure colors are mixed with white, they are made lighter and are called “tints.” For example, if you mix half white and half red you will have a light red called “pink.” In other words, pink is a tint of red. The more white you add, the lighter the pink will be.

Shades

When the pure colors are mixed with black, they are made darker and are called “shades.” For example, if you mix black and red, you have maroon, a shade of red. The more black you add, the darker the shade will be.

Grayed colors

Most colors we use in our clothes are grayed colors rather than the bright, pure colors you see on the color wheel. Grayed colors are also referred to as “soft colors” or “dull colors.”

There are two ways of making a bright color appear grayed or softer. First, you may add gray to it. The more gray you add, the duller the color will become. Second, you may dull a bright color by adding the complement of that color. The complement of a color is the color opposite it on the color wheel. Place your pencil across the color wheel so that you have a straight line passing through the center. If one end of your pencil is at red, the other end will be at green. Therefore, red and green are complements of each other. Since red and green are complements of each other, you may make the green duller by adding a little red. Likewise, you may make the red duller by adding a

little of its complement, green. The more green you add, the duller the red will be. If you keep on adding green until you have half red and half green, you will have gray. The same is true of blue and orange, or yellow and violet, which are also complements of each other.

Neutrals

Black, white, and gray are called “neutrals.” They look well with one another and with all other colors. Colors that have been grayed are said to be “neutralized.” Neutralized colors can be used with more different colors than pure colors. The more grayed a color becomes, the more different colors it will harmonize with.

Color families

When you started mixing colors, you had only the three primary colors: red, yellow, and blue. Then you made the secondary colors: green, orange, and violet. These six colors make up the color families. All of the colors in the world belong to one of these six families.

It is not difficult to group colors according to families. If a color has more red in it than any other color, it is said to belong to the red color family. If it has more blue than any other color, it belongs to the blue color family, and so on. You might be surprised to see how many different tints and shades you can find for each color family.

Warm and cool colors

Colors that have mostly green, blue-green, blue, blue-violet, or violet in them are called “cool colors.” Blue is usually considered the coolest color. Colors that have red, red-orange, yellow-orange, or yellow in them are

WARM AND COOL COLORS



ZINTGRAFF



The colors found in fire (red, red-orange, yellow-orange, and yellow) are called "warm colors." The colors found in water and trees (green, blue-green, blue, and blue-violet) are called "cool colors."

COURTESY CANADIAN PACIFIC RAILWAY

called “warm colors.” Red is usually considered the warmest color.

As you look at the color wheel, notice that the cool colors are on one side of the color wheel and the warm colors are on the other side.

Warm colors really do make people feel warm, and cool colors really do make people feel cool. This may be shown by a true story that happened in a large manufacturing plant. The lunch room was painted light blue, a cool color, and the employees complained that the room was too cold. The engineer knew this was not true. He recommended that the walls be painted orange instead of blue. After the walls were painted orange, a warm color, there were no more complaints, even though the temperature of the room remained the same.

After reading this story, it is easy to understand why cool colors are considered best for summer and warm colors best for winter.

A tint of a warm color, such as pink, is much cooler than the pure color, red. Likewise, a grayed warm color, such as a very light, dull yellow, is cooler than a pure yellow. However, tints of warm colors are not as cool as tints of cool colors. For example, a pink dress would not be as cool as a light blue dress.

Besides making you appear warm or cool, colors can do still other things. Cool colors are usually quiet and restful, but if they are overdone, they are likely to make you feel depressed. Warm colors may make you feel cheerful and peppy, unless they are overdone, in which case they may make you nervous.

As a general rule, warm colors cause you to appear larger than you really are. They also make you appear nearer. In other words, you can see warm colors farther

away than you can cool colors. For this reason, the warm colors—red, orange, and yellow—are often called “active colors” or “advancing colors.” The cool colors—blue, green, and violet—usually make anything appear smaller and farther away. For this reason, they are called “receding colors.”

QUALITIES OF COLORS

Generally, when blue is mentioned, everyone thinks of a different blue. Therefore, you will want to learn a better way of describing colors. There are three things about each color that will help you to describe it: the hue, the value, and the intensity.

Hue

Hue is the family or group name of a color. Just as your family name may be Smith or Jones, the family name, or hue, of a color is red, yellow, blue, green, orange, or violet. (See “Color families” on page 73.) Navy is not a hue but a commercial name given to a dark shade of blue. People are forever wanting something new; therefore, manufacturers bring out new names for colors each season. Really, they are just the same hues combined differently and given new names.

Value

As you know, light colors are tints, and dark colors are shades. The value of a color refers to the lightness of the tint or the darkness of the shade. In a value scale, as shown opposite page 70, you will see a color from its very lightest tint to its darkest shade.

When describing a color to someone, it is not enough to say that the color is a tint or a shade of red. Instead the

tint should be described as “light” or “very light,” and the shade as “dark” or “very dark.” When you call something “light blue” you are referring to a tint. When you call something “dark blue” you are referring to a shade. Pure colors—that is, colors with no black or white added—are of medium value. When you refer to “a medium blue” you are referring to a pure color, or a color with no black or white added.

Intensity

Intensity means the brightness or dullness of a color. For example, green peppers are a bright yellow-green, while olives are a dull yellow-green. When you refer to a color as “bright” or “very bright,” or “dull” or “very dull,” you are describing its intensity. You may wish to use the word “grayed” instead of “dull.” Dull colors may also be referred to as “soft colors” or as “quiet colors.” Bright colors may be referred to as “strong colors” or as “loud colors.”

When you describe a color as being “a light, dull blue” you have described it correctly because you have given the value (light), the intensity (dull), and the hue (blue).

Effect of light on color

Colors appear one way in the daylight and another way under artificial light. Even the coloring in your face is different at night than during the day. In fact, you are usually much more attractive under artificial light than you are in daylight.

Colors that are flattering under artificial light may be unbecoming in the daylight. The reason for this is that artificial light softens bright colors, making them

more wearable. Therefore, you can wear much brighter colors at night than you can during the day. On the other hand, artificial light may cause some grayed colors to lose part of their color so that they are not nearly so pretty under artificial light as they are in the daylight.

COLOR SCHEMES

How often have you asked something like this: "Does this powder blue scarf look all right with my navy blue suit, or would the turquoise scarf be better?" When you say this, whether you realize it or not, you are planning a color scheme. In fact, every time you put on a piece of costume jewelry or change your shoes, you are changing your color scheme.

The beauty of any color scheme depends upon how well the colors harmonize. To harmonize, colors must appear to belong together.

Regardless of what colors you combine, it is best not to have two colors of exactly the same value. For example, a dark blue dress, usually called "navy," would be more pleasing with light pink collar and cuffs than one with collar and cuffs of dark red, often called "maroon." Neither should you combine two colors that are exactly the same in intensity. For example, a bright green dress trimmed with bright red would not be pleasing, but a very dull green dress trimmed with a rather bright red pin or necklace might be very attractive.

It is difficult in planning color schemes to say, "You must do this and you must not do that," because there are many things that enter into making a pleasing color combination. Perhaps the following are the four most common methods of combining colors. After you have

learned to use these four successfully, ask your teacher to describe some others to you.

One-color harmony

The easiest color scheme to follow is the one that uses the same color in different values and intensities. For example, a dark blue suit with very dark blue accessories and a light blue blouse is called a “one-color harmony” because each color in the outfit has blue in it. A one-color harmony is often called “self-tone harmony,” “one-tone harmony,” or a “monochromatic color scheme.” Monochromatic comes from “mono,” meaning *one*, and “chroma,” meaning *color*.

Adjacent color harmony

Colors that are next to each other on the color wheel make a pleasing color scheme. This type of color scheme is known as “adjacent color harmony” or “analogous color harmony.” Since the colors live next door to each other on the color wheel, the term “neighbors” is often applied to this combination of colors. Adjacent colors make each other appear less intense. Yellow-orange, yellow, and yellow-green are next to each other on the color wheel; therefore, a pleasing adjacent color harmony may be made from them. For example, a striking outfit might be an olive green (yellow-green) suit and a yellow blouse worn with shoes and bag of Turf tan (a dark yellow-orange).

Complementary color harmony

Colors that are opposite one another on the color wheel are called “complementary colors.” Color schemes using complementary colors may be very pleasing. How-



COURTESY NEIMAN-MARCUS

When combining two colors, use more of one color than you do of the other. Place the color which is more becoming near your face.

ever, care must be taken to select the colors in different values and intensities, because complementary colors make each other appear brighter. For instance, if not correctly used, blue and orange, which are complementary colors, can be too loud or gaudy. However, a light blue wool-crepe dress worn with a tan (light orange) coat and brown (dark orange) accessories would be in harmony.

Neutral color harmony

Black and white, two neutral colors, may be used together in a very lovely color harmony. Black and gray or gray and white may also be used together, but not nearly as easily nor as strikingly as black and

white. Each of these color schemes is called a “neutral color harmony.”

Amount of colors to combine

When combining colors, the question always arises as to the amount of each color that should be used. In order to answer this, it will be necessary for you to think about the principles of design. (See Chapter 3.) Perhaps the following hints will also be helpful:

- 1) Don't use the same amount of each color in any color scheme.
- 2) Use dull colors in large areas and bright colors for small areas. In this way, the bright colors may be used to bring out points of interest.
- 3) Use more of the color that is most becoming to you, or plan your garment so that this color will come closest to the face.

HOW COLORS CHANGE ONE ANOTHER

Whenever you use two or more colors together or place two colors near one another, each color appears different than it did before you put them together. This difference may be shown in four ways:

- 1) Whenever a color is repeated, it becomes brighter. For example, a bright yellow dress may make the yellow in a sallow complexion more noticeable, and a red dress may make the red in a ruddy complexion more noticeable. On the other hand, if your complexion is too pale, you can make it appear more colorful by wearing tints of red, such as pink or light rose. Likewise, a blue dress will make a girl's blue eyes brighter.

- 2) When two or more complementary colors are used together, each color appears brighter than it did before. Therefore, a girl with a red complexion will want to avoid using green, because it will make her complexion redder. However, a girl with beautiful auburn hair will want to wear green, provided her complexion is not too red, because the green will make her hair more noticeable.
- 3) When adjacent colors—colors that are neighbors on the color wheel—are used together, they may make one another appear duller.
- 4) When there is a great difference in colors placed side by side, the change is more noticeable. A black dress on a girl with a pale complexion will make her appear still paler, but a very light pink will add color to her face.

There are so many different values of each color that it is possible for every girl to find a tint or a shade of almost any color that she can wear. For this reason, never think you cannot wear any certain color, such as blue or green. Maybe you cannot wear most values of these colors, but each color has some tint or shade that you can wear. Your problem is to select the tints or shades that are the most becoming to you.

COLORS FOR THE INDIVIDUAL

Because you are young, you will be able to wear more different colors and much brighter colors than your mother. Even so, there will always be a few colors that are more becoming to you than any others. Colors that do the most for you are the ones you will want to wear. The personal things that must be taken into

consideration are hair, eyes, skin, size, and personality.

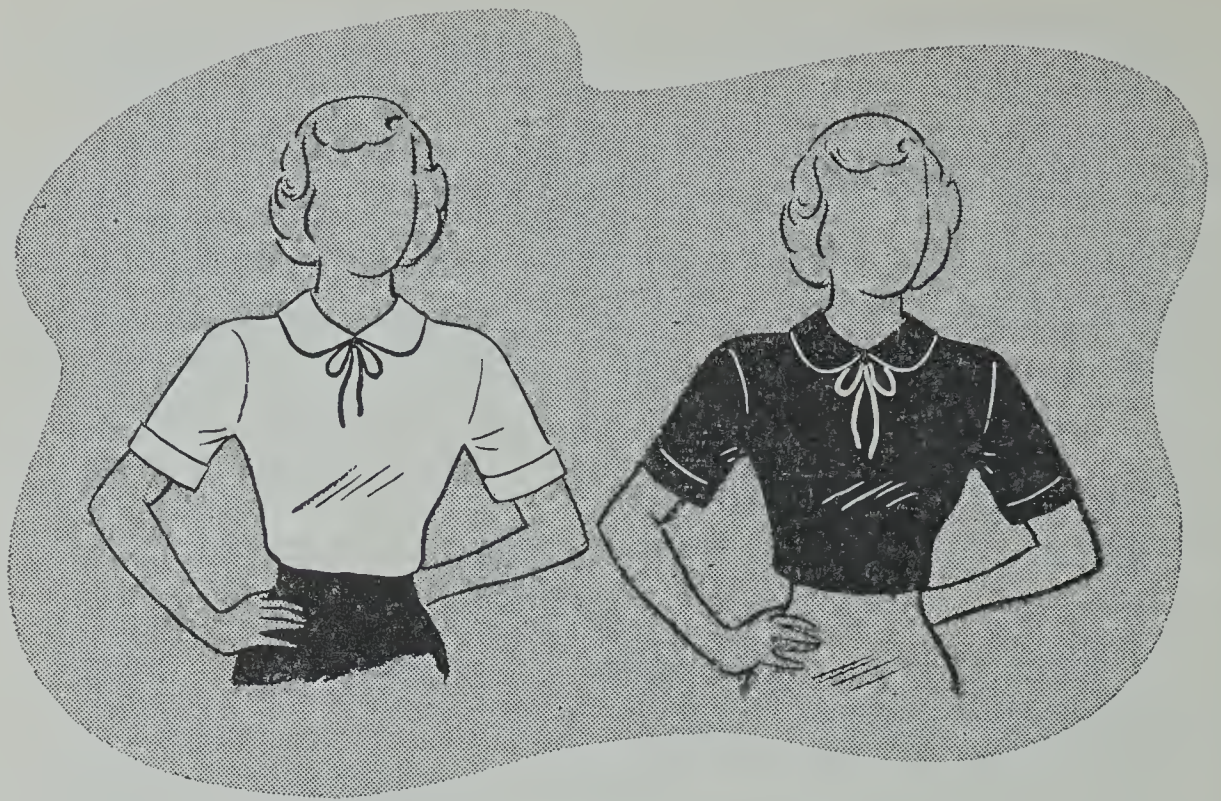
Hair, eyes, and skin

Before you can decide what colors to wear, decide what color or hue you have in your complexion, your hair, and your eyes. As you look at the skin of the various girls in the room, you will notice that some are dark, others pale. Some girls have more red in their complexions; others have more yellow. The colors usually found in various skins are tints or shades of orange—yellow-orange, red-orange, orange-yellow, yellow, orange-red, and red-violet.

As a rule, eyes are various values of blue, blue-green, green, violet-blue, or brown. Auburn hair is a shade of red-orange, not red, as it is often called. Blonde hair is a tint of yellow or yellow-orange. Brown hair may be a dark or a very dark shade of red-orange.

What is the most attractive thing about your face? Is it your complexion, your eyes, or your hair? Whatever it is, you will want to choose colors that will make your most attractive feature noticeable. At the same time you will want to choose colors that will make your unattractive features less noticeable.

If your blonde hair is the most attractive thing about you, you will want to wear different values of yellow or violet. They will brighten the color of your hair, making it more noticeable. But if your skin has too much yellow in it, this would be a mistake, because these colors would make the yellow in your skin too noticeable. Therefore, even though a color is flattering to your hair and eyes, if it is unbecoming to your skin, don't wear it.



White makes you look larger than black.

Colors for size

The colors you select in your clothes can make you look pounds heavier or inches smaller. When you studied about warm and cool colors, you learned that warm colors make you appear larger than cool colors. Therefore, you would appear larger in a red dress, because red is a warm color, than you would in a green dress, because green is a cool color, providing both colors are the same in value and intensity.

Bright colors make you appear much larger than dull colors. In other words, you would look much larger in a bright red dress than you would in a dull red dress. Bright colors make your figure more noticeable than dull colors. Therefore, any girl who is too large or has a poor figure will not want to wear bright colors. Instead, she will want to wear soft colors.

Even though bright colors make a girl appear larger, a very small girl will not want to wear them because bright colors will attract more attention to the color than to her.

White makes anything look much larger than black. No doubt you have noticed that, after having worn black shoes during the winter, your feet appear much larger when you try on white shoes in the spring or summer.

White or light colors help to hide, rather than to show off, the unattractive lines in your figure. For this reason, even though light colors may cause one to look larger, they may be more becoming to a stout girl with a poor figure than dark colors.

Sometimes a color may be becoming to your face but not to your figure. To solve this problem, make your garment in a color that is becoming to your figure, wearing the color that is most flattering to your face in a collar or other neck trimming so that it will be near your face.

Colors for personality

Have you ever noticed how different you feel on bright, sunshiny days compared to gray, dreary days? Just as your mood changes with the weather, so does it change with the colors you wear.

Even though you may not realize it, some colors make you happy and cheerful, while other colors depress you and put you in a bad mood. Some colors are cool and restful; others are warm and irritating.

The colors that make you happy may be the very colors that make someone else sad. Maybe you have a certain red dress you like to wear. Red seems to "pick you up" and make you the life of the party. On

the other hand, one of your friends who is a little nervous may become very cross and irritated whenever she wears red. To some people blue is quiet and restful, while to others it is depressing.

A girl who is full of pep and energy can wear much brighter colors than a sweet, timid girl. If a shy, frail girl wears colors that are very bright, they make her appear more timid than she really is. The bright colors overshadow her personality. However, she must also be careful about wearing colors that are too dull so that she will not appear colorless and lifeless. In other words, she wants to choose colors that will pep her up but are not so bright that they hide her personality. For example, she might look lovely in a light, dull blue but appear lost in a medium, bright blue. She can easily use bright colors for trimming, so long as she does not overdo it.

The girl who is full of pep and bubbling over with laughter and excitement wears lovely bright colors nicely. However, even she must take care not to wear them to the extreme.

COLORS THAT ARE FITTING

Besides the above points, you will also want to consider your present wardrobe, the occasion, fashion, and design when selecting colors for yourself.

To fit the wardrobe

The smartly dressed girl never has to say to herself: "Oh dear, what shall I wear? My green coat will not go with my lavender hat or my blue dress. My new brown shoes don't look well with my good black bag from last year. I simply have nothing to wear."

A girl who is smart about planning her clothes gives the impression that she has twice as many clothes as she really has. How does she seem to do this? Her secret is very simple. Before she buys a thing, she considers the colors of the clothes she has. For example, if she has a good black bag, she will buy black shoes rather than brown ones, providing black fits in with the rest of her wardrobe.

She knows how to plan her wardrobe around a certain basic color. How does she know what to make her basic color? First of all, she knows it must be a color that is becoming to her personal coloring, her size, and her personality. Second, she knows it should be a color that can be worn with many other colors. For this reason, neutrals are always good basic colors. Third, she knows that the basic color should be one that she will not tire of easily. Dark or grayed colors are a better choice than bright ones.

To fit the occasion

When you are trying to decide what to wear on a certain occasion, you may sometimes stop and wonder which colors will be most suitable. Some occasions call for bright, gay colors, while other occasions are associated with softer colors.

When selecting clothes for school or other occasions that require almost daily use, consider the amount of care the color of the garment will need. For example, a light pink coat would be lovely on you, but the expense of keeping it clean would be too much if it is to be worn to school every day.

For sport clothes you usually think of bright, gay colors. Soft, dull colors are associated with more formal social

affairs. Dainty colors just seem to belong to beautiful afternoon parties, such as teas. But parties in the evening, which are full of pep and gaiety, call for rather bright colors—colors that are a little brighter than those you usually wear.

To fit the season

There are certain colors that just seem to belong to each season of the year. In the early spring, after a cold, dead winter, you are interested in wearing bright colors. During the summer you want to feel and appear as cool as possible. Therefore your best colors will be white and tints of your most flattering color.

In the fall, when the leaves are turning, your color interest turns to the beautiful fall colors, such as the various shades of brown, dull reds, and dull greens. Black and navy blue are also appropriate in the fall and winter. When winter comes, you are interested not only in being warm but also in appearing warm. Therefore, you will find dark, dull colors and dark, warm colors best.

To fit the fashion

Each season new colors appear on the market. Many people have the idea that to be in style they have to wear the latest colors. This is not true. The latest colors should be worn only if they are becoming to you.

To fit the design

You will also need to consider color in relation to the various principles of design. (See pages 54 to 61.)

The spacing of colors must be in good proportion. The dark and light, the warm and cool must be balanced.

The help of the bright, striking colors may be used in securing your center of interest along with a pleasing sense of rhythm.

Just as the final check in good design is complete harmony, so the final check in a pleasing color scheme is complete harmony.

EXTRA THINGS TO DO

1. Using water colors, mix the primary colors to make secondary colors, according to the directions on page 70. Next, make tints and shades of each color.
2. Divide your class into six groups. Then ask each group to represent a different color family. For a certain period of time, each group may look for pieces of material belonging to its color family. Then divide the materials into tints, shades, and pure colors.
3. Name the three most popular colors for this season. Give the commercial name and the color family to which each color belongs.
4. Collect five pieces of material in different warm colors. Mount them on cards. Do the same for cool colors.
5. From a magazine cut one picture having yellow in it and another having mostly red. Then, from a package of bright-colored paper, cut three frames, one red, one yellow, and one green. As you change frames on each picture, notice how the colors in the picture seem to change.
6. Select colored pictures or combine pieces of material to show one-color harmony, adjacent color harmony, and complementary color harmony.
7. Describe an interesting color scheme you have seen in flowers, such as the colors found in blue morning-glories or yellow buttercups.

8. Choose the most becoming colors for five girls in your class by trying on scarves or lengths of materials of various colors.
9. Select a piece of material that would make you a becoming spring coat. Then select three other pieces of material for dresses or suits that would harmonize in color with the material you selected for your coat. Mount a small piece of each of these on a card. Tell the color of accessories you plan to wear with each outfit.
10. As nearly as possible, divide the members of your class into two groups—those who have more yellow in their skin and those who have more red. Try various colors on each group.

Chapter Five **THE TEXTILES OF**

YOUR CLOTHES

Have you ever wondered how material is made, where it comes from, and the steps in making it? In a study of textiles you learn these things.

The material you buy today may be made from natural fibers or from man-made fibers. The natural fibers are cotton, linen, wool, and silk. The cotton fiber is found in the boll of the cotton plant. The linen fiber is found in the stem of the flax plant. The wool fiber comes from wool which covers the body of sheep. The silk fiber comes from the cocoon of a silkworm. The man-made fibers—such as rayon, nylon, Vinyon, Lastex, and plastic—are called “synthetic fibers.” We study materials from the standpoint of their fibers.

THE NATURAL FIBERS

Natural fibers come from either animals or vegetables. Since cotton and linen fibers come from plants, they are called “plant fibers.” Wool and silk come from animals; therefore, they are called “animal fibers.”

Cotton

Most of the cotton used in the clothes you wear is raised in the United States; however, cotton is also raised in Brazil, the U.S.S.R., China, Egypt, and India.

Cotton seeds are planted in the early spring. During

the summer months the cotton blooms. When these blooms fall off, green cotton bolls appear in their place. During late summer or early fall these bolls turn brown and break open. When this happens, the cotton is ready to be picked. It is usually hand-picked by men, women, and children, called "cotton pickers," but cotton-picking machines are used in some sections of the country to do this work.

After the cotton is picked, it is taken to a cotton gin, where the seeds are removed and the cotton is cleaned and pressed into large bales. These cotton bales are then shipped to different parts of the world to be used in various ways. Some of the bales are shipped to factories where the cotton is made into material.

Linen

Linen is perhaps the oldest known material. It is made from the stalk of the flax plant. Some flax is grown in parts of the United States. However, most of it comes from other countries, such as the British Isles, France, Belgium, Poland, Germany, the U.S.S.R., Argentina, and Japan.

The seeds are planted close together so that the flax will have to grow tall instead of spreading out. Flax that is used for linen material grows from two to four feet tall.

When flax leaves begin turning yellow, the plants are pulled up by hand. The stalks are allowed to dry for about ten days and then put into water for about two weeks. This loosens the fiber and removes the outer part of the stalk that is not wanted. The flax fiber is then sent to the manufacturers to be cleaned and made into linen material.

Wool

Woolen material is made from the hair of sheep, usually called “fleece” or “wool.” The wool is cut from the body of the sheep once or twice a year. Cutting the wool from the body of a sheep is called “shearing.” This may be done either by hand clippers or by power-driven clippers. After the wool is cut, it is put in large bags and shipped to market. Sheep are raised in Australia, Argentina, the British Isles, New Zealand, South Africa, India, the U.S.S.R., and, of course, the United States.

When the wool arrives at the manufacturing plant, it is tested and graded. After it has been washed several times, it goes through many steps before it is made into material. When this wool is made into material or other woolen products, it is called “virgin wool.” In other words, virgin wool is new wool that has never been used before. The most expensive and finest woolen materials are made of virgin wool and are labeled “Virgin Wool.”

If the label says “Wool” it means that the cloth is made of wool that has never been woven into material before. But it may contain small pieces of wool that have been left over during the spinning or weaving for virgin wool.

Reprocessed wool is wool that has been woven into material once before but has not been worn by any individual. When it is reprocessed, it is reworked and made into a new material.

Re-used wool is wool made from old garments that have been worn. The old garments are first cleaned, then divided into groups according to their color and quality. Next they are cut into small pieces and chemically



COURTESY A. & M. COLLEGE OF TEXAS

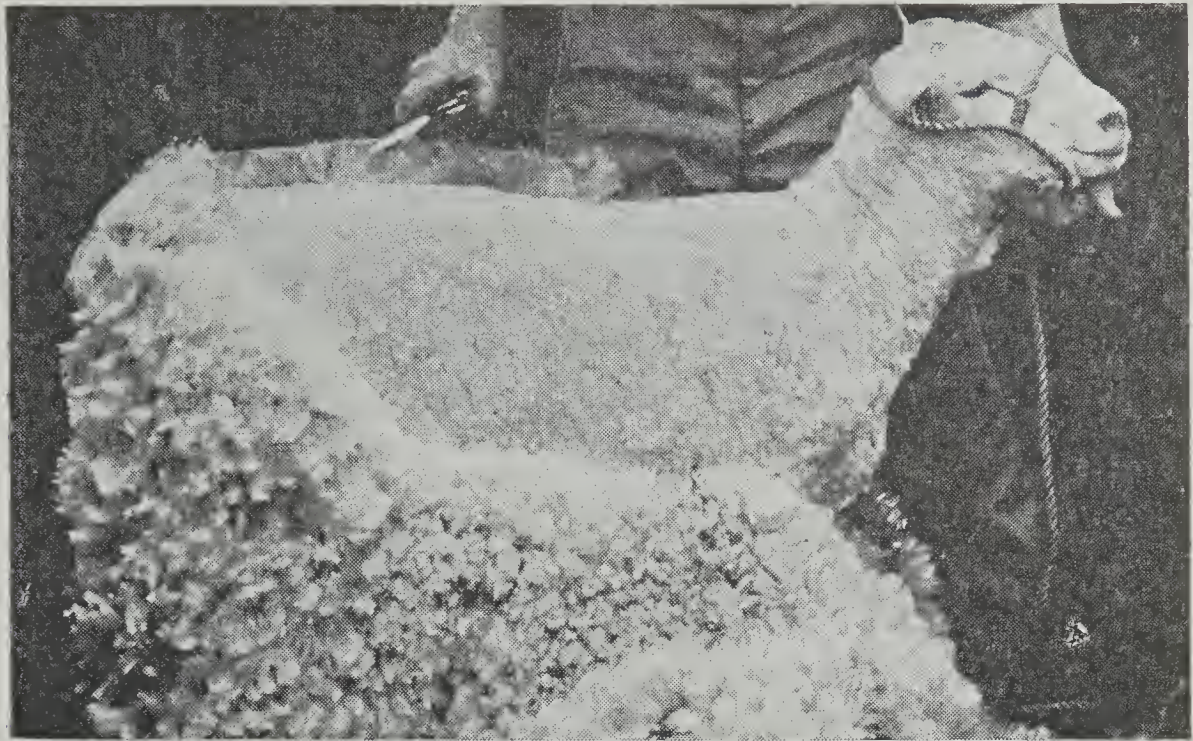
Cotton. This cotton is ready to be picked. Later it will be taken to a cotton gin, where the seeds will be removed and the cotton will be cleaned and pressed into large bales.



COURTESY IRISH LINEN GUILD

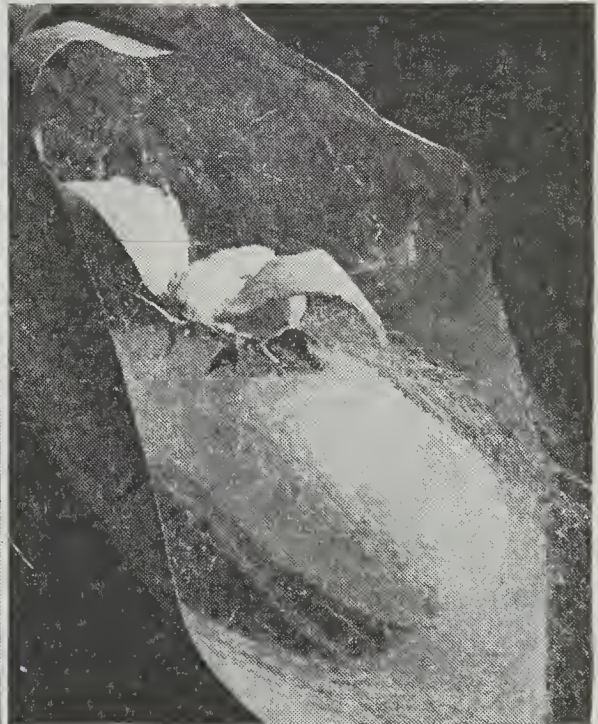
Linen. Linen is made from the stalk of the flax plant, which grows from two to four feet tall.

FIBERS COME FROM



COURTESY WOOL BUREAU, INC.

Wool. The wool or fleece that is used in making woolen material is cut from the body of the sheep once or twice a year. Cutting the wool from the sheep is called "shearing."



COURTESY WARD'S NATURAL SCIENCE ESTABLISHMENT, INC.

Silk. At the left is a silkworm eating mulberry leaves. At the right a moth has just broken from its cocoon.

treated. As a rule, re-used wool is combined with stronger, new wool before it is made into material. Even so, it does not wear nearly as well as virgin wool but is much cheaper. So far as sanitation is concerned, re-used wool is just as clean as virgin wool. The label on the bolt of material will tell you the percentage of each kind of wool—that is, the amount of virgin wool and the amount of re-used wool—as well as the percentage of any other fiber, such as rayon, that may be present.

Silk

When you look at a piece of lovely silk material, it is hard to believe that a tiny worm called a “silkworm” is responsible for the fiber in the material. Some silkworms are raised in the United States, but most of them are found in China or Japan. They are also grown in Egypt, Turkey, Persia, Brazil, and Italy.

Some silkworms still grow wild, but most of them are very carefully raised. After the moth of the silkworm lays its eggs, the eggs are inspected, and all the perfect ones are kept in a warm place called an “incubator.” Twenty or thirty days later, tiny silkworms begin to hatch.

The silkworm grows very fast in a clean, quiet place with plenty of fresh air and all of the mulberry leaves it can eat. When it is about three inches long, it stops eating and begins to spin its cocoon. If you have ever watched a spider or caterpillar spin, you have a general idea as to how the silkworm spins its cocoon. As the silkworm turns its head, first one way and then the other, it throws out a tiny thread from each side of its head. By the end of the first day, the silkworm has

completely wound itself up in these threads to make a cocoon. These tiny threads in the cocoon are called “filaments” or “fibers.” Two or three days later the cocoons are collected and divided according to color, size, and quality.

The cocoons that are to be used for breeding purposes are kept in a special place for about fifteen days. During this time the silkworm in the cocoon turns into a moth and breaks out of the cocoon.

The moths are not allowed to break out of the cocoons that are to be used for the best silk. Instead, these cocoons are placed in hot water to soften the gum or glue that holds the silk fibers together so as to unwind them. This is a very difficult job and is usually done by hand. However, a few manufacturers are able to do it with machinery. After the silk fibers arrive at the factory, they are put through many steps before being made into material.

As you can easily see, the silk fiber is difficult to obtain; therefore, it is very expensive. Often manufacturers make a little silk go as far as possible by combining it with other materials or by weighting it. (See page 109.)

THE MAN-MADE FIBERS

Fibers that are made by man are called “man-made fibers” or “synthetic fibers.” It sounds like a fairy tale to say that when wood is mixed with certain liquids it melts and, when other chemicals are added, it forms rayon fibers. Other synthetic materials—such as nylon, Vinyon, Lastex, spun glass, and plastic—are made from different products but in a manner similar to that used in making rayon.

Rayon

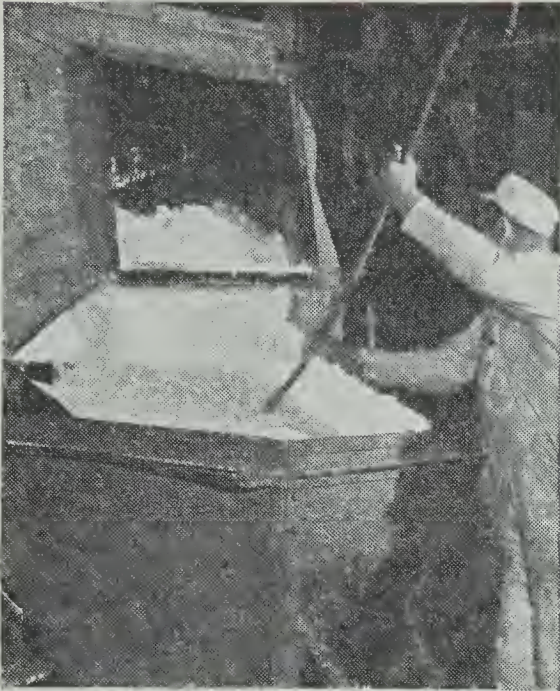
There are three ways of making rayon, but the following one is most commonly used. The others are very similar, but in each method the important thing is that everything be perfectly timed and that the correct temperature be maintained.

First, wood is cut into small pieces and ground into a pulp. The wood pulp is washed, boiled, and treated so that all dirt and foreign matter is removed. This wood pulp is called "cellulose." As soon as the cellulose is clean and fluffy, it is pressed into sheets that look like blotting paper. These cellulose sheets are shipped to the rayon factory, where they are soaked in a chemical solution that softens them. This step is called "steeping." After steeping, the chemical solution, together with everything that is not clean, is squeezed out of the cellulose sheets.

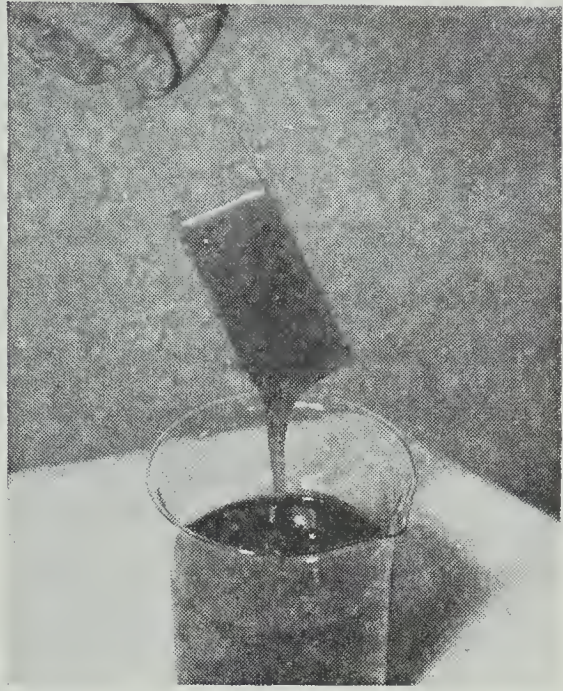
These sheets are then put into the shredding machine, which tears and pulls them into very small pieces or crumbs—as small as or smaller than bread crumbs. These crumbs are placed in large tanks, where they are allowed to stay for a given period of time at a certain temperature. This step is called "aging." After the crumbs are aged, they are placed in large churns, which thoroughly mix the crumbs with a chemical. Next, the crumbs are put into large mixers. Still more chemicals are added. As the mixers beat and move the crumbs around, they dissolve them into a liquid. This liquid is sticky and looks very much like honey.

The chemicals that are added at this time have much to do in determining the type of rayon that results. For example, if dull rayon material is desired, certain chemicals are added to make it that way. Dyes may also be added at this time.

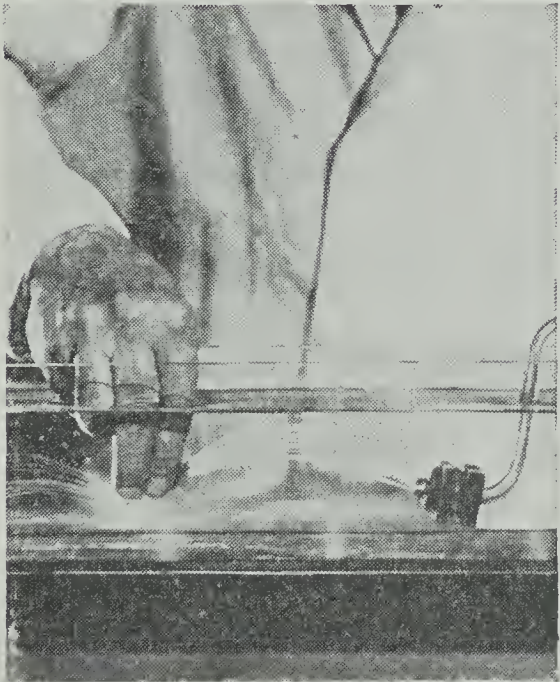
HOW SYNTHETIC FIBERS ARE MADE



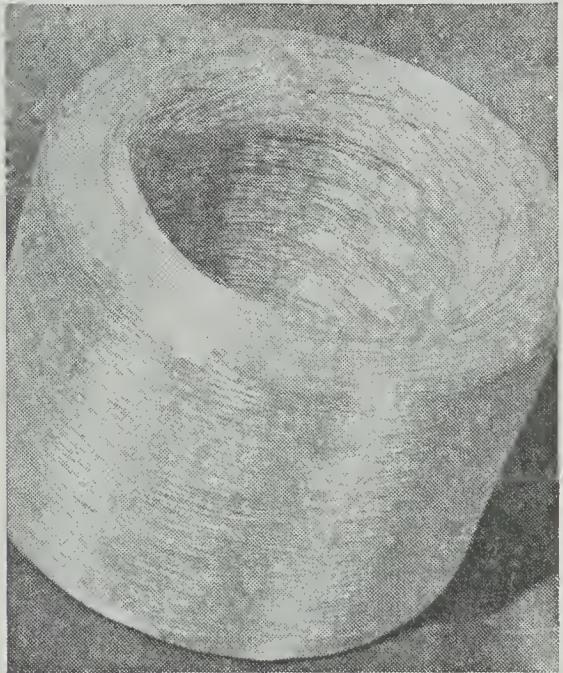
1) Cellulose crumbs made from wood are ground into a pulp and treated with chemicals.



2) After this, more chemicals are added to make the crumbs turn into a liquid.



3) The liquid is treated, then pumped through tiny holes in the spinnerette to make rayon filaments.



4) The rayon yarn made from these filaments is wound into round blocks.

(COURTESY AMERICAN VISCOSE CORPORATION)

After this liquid has been aged and any dirt or foreign matter filtered out, it is pumped through the tiny holes in the spinnerette. The spinnerette is about the size of a thimble, and the holes are so small that you can hardly see them. Out of each one of these little holes comes a stream of liquid. As the liquid comes out, it is treated so that each stream turns into a tiny, tiny thread. Chemicals or hot air are used to harden or dry these tiny threads, called "filaments." As these filaments are twisted together, the rayon yarn for weaving is made. The number and the size of the holes in the spinnerette determine the number and size of filaments in each yarn. Large wheels then take the yarn and wind it into round blocks or cakes.

Next, these cakes of long unbroken pieces of rayon yarn are washed and bleached. Rayon yarn may also be dyed at this time. Now the rayon yarn is ready to be wound into the skeins or cones needed by the textile mills, where it is woven into cloth or knitted into various garments.

Spun rayon may be made to look like linen, cotton, silk, or wool. This is done by cutting the longer fibers the same length as those to be copied. For example, if the material is to look like cotton, the rayon fibers are cut the same length as the cotton fiber. The rayon is also treated with different chemicals, depending upon the kinds of material to be represented. Spun rayon may be used alone, or it may be combined with cotton, wool, or flax.

Other synthetic materials

Other synthetic or man-made fibers are made by a similar process but of different products.

Nylon is made from coal, water, and air. More and more things are being made of nylon every day. Hose, gloves, underwear, sheer blouse and dress materials may all be made of nylon. Nylon is very durable, and much of it requires little, if any, ironing.

Vinyon is made from natural gas, salt, air, and water. Vinyon is used in hose and for underwear.

Lastex is made from a liquid that comes from a rubber tree. It is used mostly for bathing suits.

Spun glass is made from chemically treated glass tubes that have been heated and pulled into threads. Material made from spun glass is usually used for draperies.

Plastic was first known as "celluloid" and is made from cellulose, certain acids, and camphor. Plastic is waterproof; therefore, it is used for raincoats and shower curtains. Tablecloths, kitchen aprons, and bathroom curtains are also made of plastic.

WEAVING MATERIAL

Before material is woven, the fibers you have been reading about have to be twisted into a thread called "yarn." You may have seen Indians weaving blankets in New Mexico or Arizona; or you may have seen the French people around Quebec weaving various kinds of material. The material in your clothes is woven very similarly, only much faster, because it is woven by machinery.

When material is woven so that the threads come close together, it is said to be "firmly woven." If the threads do not come close together, the material is said to be "loosely woven." (See photographs on page 245.) Firmly woven material is more durable and easier to work with than loosely woven material because it does

not ravel easily. There are several kinds of weaving, the commonest of which are described below and shown in the drawings on pages 104 and 105.

The plain weave

Plain weaving is the kind you did in grade school when you took different-colored threads and passed them over and under one another to make little mats.

Plain weaving by machinery is very similar to the way you wove the little mats. You may prove this by examining a piece of plain-woven material under a magnifying glass. As you pull off a thread along the edge of a piece of material that has a plain weave, notice how it passes over and under the threads going in the opposite direction, just as they do in the illustration. Materials like gingham, chambray, broadcloth, linen, and Indian head are examples of the plain weave.

The basket weave

In the plain weave, only one thread passes over and under only one thread at a time. In the basket weave, two or more threads pass over and under two or more threads at the same time. The basket weave has less twist in the thread, which gives a coarser and looser appearance than most plain weaves. Examples of basket weave are crepe romaine, most monk's cloth, and some wool dress materials.

The satin weave

In the satin weave, one crosswise thread passes over one and under several lengthwise threads, making a material that has more luster on the right side than it does on the underside. As you examine a piece of satin,

notice the long threads on the right side of the material. Because it is so easy to pick up these long threads, material woven with the satin weave is not as durable as material made by the plain weave. Sateen is made of cotton and is woven similarly to satin.

The twill weave

In the twill weave, the crosswise threads pass over two lengthwise threads, then under two lengthwise threads, alternating across the material. The diagonal lines in the weave are made by having each crosswise thread pass between the two threads which the previous crosswise thread passed over and under. The twill weave, which is the strongest, firmest, and most durable of all weaves, may be found in the following materials: cotton denim, wool serge, and cotton, wool, and rayon gabardine.

OTHER PROCESSES FOR MAKING MATERIALS

In addition to weaving, there are other ways of making materials. The two most common methods are knitting and felting.

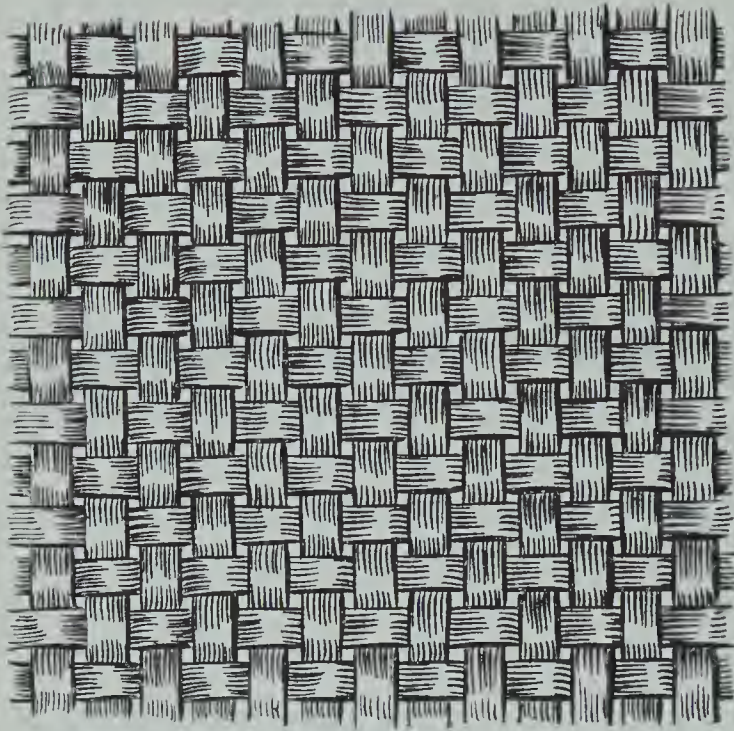
Knitting

The sweaters you wear, your socks, and your hose are knitted. Knitting may be done by machinery or by hand. Two threads or more are needed for weaving, whereas knitting may be done with only one thread.

Felting

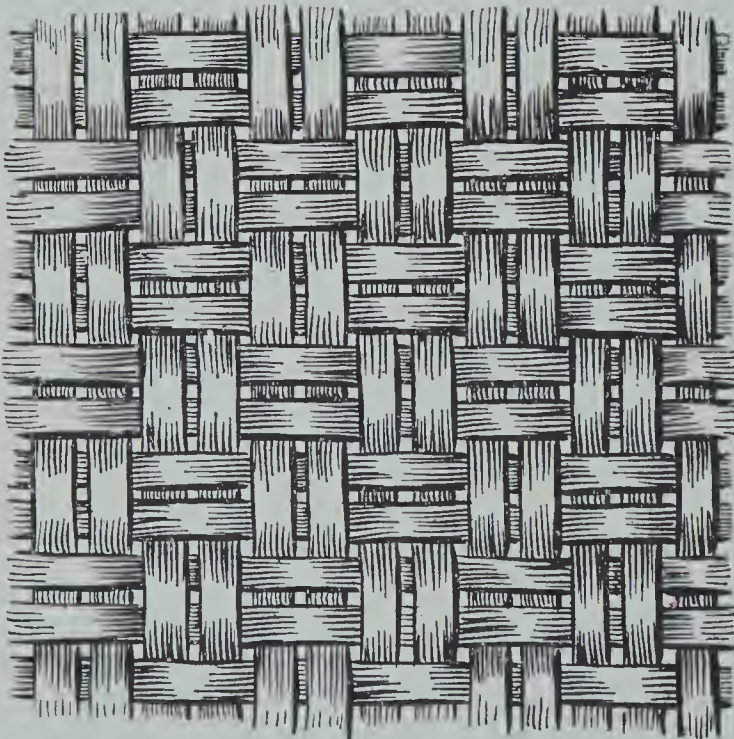
The felt in your felt hats is made by using heated rollers to press together wet fibers, such as fur, wool, and cotton. Fur felt is considered the best felt, wool felt is next

VARIOUS KINDS



Plain weave

The plain weave is found in most materials. Gingham, chambray, broadcloth, and linen are examples. Notice that each of the threads passes over and under each of the threads going in the opposite direction.

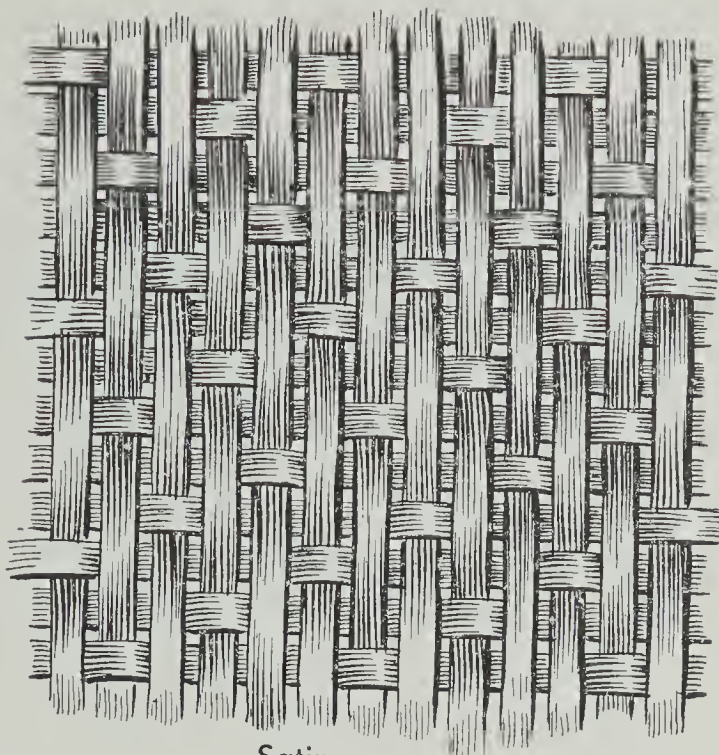


Basket weave

The basket weave is usually a loose weave. In the basket weave, two or more threads pass over and under two or more threads at the same time.

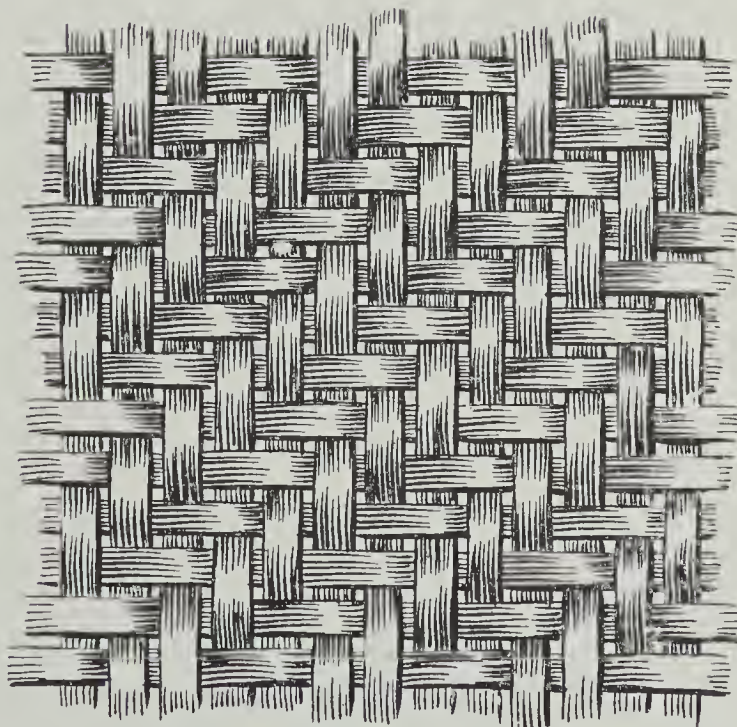
OF WEAVES

The satin weave has more luster on the right side than it does on the underside. This is caused by one crosswise thread passing over one and under several lengthwise threads.



Satin weave

The twill weave, which is the strongest, firmest, and most durable of all weaves, may be found in the following materials: cotton denim, wool serge, and cotton, wool, and rayon gabardine.



Twill weave

best, while cotton felt is the cheapest and poorest quality.

DYEING, PRINTING, AND BLEACHING MATERIALS

Some materials are dyed, some are printed, others are bleached white, and still others are left the natural color of the yarn. If pieces of cotton, linen, wool, silk, and synthetic material are all dyed in the same dye, each comes out a different color.

Dyeing material

There are three ways in which materials may be dyed:

- 1) The fibers of the material can be dyed before they are spun into yarn.
- 2) The yarn can be dyed before it is woven into cloth. Material dyed in this way is said to be “yarn-dyed.” Checks, stripes, and plaids, as well as some solid-colored materials, are usually yarn-dyed.
- 3) The material can be dyed after it has been woven. Such material is said to be “piece-dyed.” Some materials that are piece-dyed fade easily. You can often tell piece-dyed material by raveling the edge of the material. If there are tiny white spaces where the threads cross, you will know it is piece-dyed and that the dye did not soak all the way through.

Printing material

If you have ever seen a newspaper being printed, you will have a general idea as to how the design is printed on most material. There are several ways of making the lovely printed materials found in the stores today, but the most common methods are as follows:

- 1) As the material passes between large rollers, one of the rollers prints the design onto the right side of the material.
- 2) The material is first dyed a solid color. Then, as it passes between the large rollers, chemicals are used to remove the color in a certain design, leaving a light design on a dark background. Materials printed by this method may not last very well, because the chemicals used to bleach out the color often weaken the fabric, causing the design to wear away after the material is cleaned several times.
- 3) A design is put on the material with chemicals so that, when the material is dyed, the places covered with the chemicals will not take the dye and the design is left.
- 4) Dots or small figures are stamped onto material with a kind of paste after the material has been dyed. Imitation dotted swiss is made by this method.

Bleaching material

By bleaching, material is made whiter. Materials are bleached with strong chemicals similar to the way your mother bleaches her linens when she washes. Each kind of material requires a different kind of chemical. Years ago women laid material on the grass to be bleached by the sun.

FADING

There are several things that cause material to fade. The most common causes are sunlight, perspiration, heat—such as a hot iron—gas, laundering, cleaning, washing powders, and even the air.

Many manufacturers guarantee their materials against fading from certain causes. For example, a label that reads "Sunfast" means that the material will not fade in the sunlight. A material that is guaranteed tubfast will not fade from laundering.

Dyes guaranteed not to fade under one condition will not necessarily remain bright under other conditions. Therefore, if you plan to wear a garment in the sun, be sure to buy material that is guaranteed to be sunfast.

FINISHES FOR MATERIALS

After material has been woven, it may be made more attractive and more durable by the application of different finishes. The finish of a material may make it stiff or soft, rough or smooth, dull or lustrous. Manufacturers are constantly working on new finishes that will make material iron easier, dry faster, shrink less, fray less, and have better colorfastness.

The finish on some materials stays in during the entire life of a garment. These finishes are known as "permanent finishes" or "durable finishes." The finishes on other materials need to be renewed each time a garment is laundered or cleaned. Such temporary finishes are called "nondurable finishes." Raincoats that have to be treated with a water-repellent each time they are cleaned are an example of a nondurable finish.

You cannot tell by looking at a piece of material whether the finish is durable or nondurable. Therefore, to make sure, ask the clerk to show you the label on the bolt of material or on the garment. The label usually states the type of finish, as well as how to care for the material or the garment.

Sizing

Many materials in the stores today have been finished in such a way that they are stiffer or have more body than they did when they were woven. This stiffness is added in the same way as starch is added to your cotton dresses when they are laundered.

To stiffen cotton materials, manufacturers use a mixture called "sizing," which is made of starch, sugar, and gum. Sizing is also used on some linen and rayon materials.

Some organdy and dotted swiss is stiffened a great deal to produce a crisp effect. Other materials may have just a little sizing added to give them body.

A little sizing in material is all right, but when a manufacturer takes a piece of cheap, loosely woven material and dips it in a sizing solution so as to fill up the spaces between the threads with starch, he is being unfair. Such material appears to be better and more closely woven than it really is. When material like this is washed, all the sizing comes out and only a piece of thin, limp, sleazy fabric is left. The easiest way to tell when material has a lot of sizing in it is to rub it between your fingers. If a white powder that looks like starch comes out, you know that it has too much sizing in it.

Weighting

Silk material is sometimes made to appear heavier and stiffer by being dipped into a solution containing dissolved metal. The melted metal goes into the loosely woven silk threads and causes them to swell. As a result, the silk material appears to be much firmer and heavier than it really is. Because silk is so expensive, manufac-

turers often take a small amount of silk, weave it loosely, and by the use of weighting make it appear like closely woven material.

A small amount of weighting is all right, but too much weighting makes the material weak and causes it to crack or split at the seams and at the edges of pleats or hems. Silk material that does not contain weighting is called "pure silk" or "pure dye silk." To avoid buying heavily weighted silk, look for these terms on the labels. Weighting is also used on some rayon materials.

Preshrinking

A garment which does not shrink is one that keeps its original size when it is laundered or cleaned. How often have you heard your mother inquire, "Will it shrink?" or "Will it stretch?" In years gone by, shrinking was much more of a problem than it is today because manufacturers are now able to shrink materials by a new process called "Sanforizing." When cotton, linen, and rayon materials have been Sanforized, they are guaranteed not to shrink more than one percent. The words "shrunk" or "preshrunk" on material mean that it may shrink as much as three percent. A garment that shrinks only one percent will fit almost as nicely after laundering or dry-cleaning as it did before, but a garment that shrinks three percent will sometimes not fit well. Therefore, look for the label which says "Sanforized." It is also wise to remember that, as a rule, cheap, sleazy, loosely woven materials shrink more than do firmly woven materials.

Cotton or linen material may be preshrunk at home. To do this, leave the material folded in the center; then place it loosely in a large pan or in the bathtub so

that it will not get too wrinkled. Completely cover the material with water at about the temperature you use for washing. Soak for at least thirty minutes. Squeeze out the warm water. Rinse in cold water but do not wring, as wringing causes wrinkles that are hard to iron out. Hang the material across a clothesline so that the selvages are even and the weight of the material is held by a fold. When it is almost dry, iron the material on the wrong side. As you iron, make sure that you follow the straight of the material. Wool material may be preshrunk by pressing with a pressing cloth on the wrong side. However, it is usually best to have wool preshrunk by a cleaner.

Adding luster

In order to make cotton material look more silky, manufacturers give it a special finish. The most common methods for doing this are calendering and mercerizing.

Calendering. Calendering is done by passing the material between heavy, hot rollers. This not only smooths the material but also gives it a nice luster. In this way cotton materials may be made to appear similar to linen or silk. The disadvantage of calendering is that its effect disappears when the material is laundered. Cambric and percale are examples of materials that have been run through the calendering machine.

Mercerizing. Mercerizing is done by putting the material in a chemical solution and then stretching it very tightly. This finish not only gives the material a silky appearance, but also makes it stronger. Material finished by mercerizing also dyes more easily. If material

has been correctly mercerized, it will not lose its silky effect when it is laundered. Batiste and the mercerized thread you use in sewing are examples of mercerizing.

Preventing luster

For years and years the disadvantage of rayon was that it had too much luster. Therefore, chemists had to find certain chemicals that would remove the luster. Today rayon may be made very, very dull or it may have a high degree of luster, depending on the finish used. Dull rayon may also be made by the use of finer threads that have been twisted more before they are woven into material.

Napping

To make material like outing flannel and flannelette appear fuzzy, it is brushed with tiny, wire teeth. This finish is called "napping." When buying material that has been napped, check to see that it is closely woven.

Making water-repellent

Shower curtains, raincoats, and umbrellas are treated with wax and chemicals so that moisture will not come through them. This finish is called "water-repellent." A water-repellent finish also keeps material from soiling easily. Neither the color nor the texture of the material is changed by this finish. In fact, draperies and upholstery are sometimes given the water-repellent finish to preserve their beauty. This finish also increases the length of time the material will wear. There are two kinds of water-repellent finishes—durable and non-durable. The durable finish may be applied to cotton, linen, viscose rayon, silk, or mixtures of silk and rayon. The nondurable may be applied to any fabric.

Preventing wrinkles

Some clothes wrinkle easily, while others stay fresh for hours and hours. Still other clothes that seem to wrinkle easily lose the wrinkles after they have hung in the closet overnight.

To make material crease-resistant, manufacturers allow a chemical solution to soak into the material. The solution is then squeezed out. As soon as the material is dry, it is pressed with very hot rollers, much hotter than you use when ironing.

Not all materials on the market today have a crease-resistant finish; therefore, to be sure that you are getting material that will not wrinkle easily, read the label. If the material is not labeled, crease or crumple it between your fingers; then notice whether it is wrinkled when you turn it loose.

Finishing other ways

Besides the finishes you have just studied, there are others that are not so common for practical uses. Manufacturers are working on still other finishes that may come into common use in the near future.

The clothes a fireman wears have been treated with a finish that prevents them from burning. Chemists are now working on finishes that will prevent all materials from burning. Some materials with such finishes are available today, and it is believed that in time a law will be passed to force manufacturers to put a fire-preventive finish on all materials.

Some materials now on the market have been given a finish that protects them from moths. What a wonderful thing it will be when all woolen material has been treated with such a finish! If a material has been treated with a mothproof finish, the label will tell you so.

A finish for preventing mildew in cotton and linen is also used for a few articles, such as shower curtains and awnings. Chemists are working on ways to give this finish to other materials.

EXTRA THINGS TO DO

1. If you have ever visited a cotton or a flax field, tell the class about it.
2. If you have ever seen sheep being sheared or a silkworm spinning its cocoon, tell the class about it.
3. Look through your mother's scrapbag and find examples of the plain weave, the basket weave, the satin weave, and the twill weave.
4. Find examples of materials that have been yarn-dyed, and ones that have been piece-dyed. Discuss how you can tell one from the other.
5. Cut a piece of material in half that has been sized. Wash one piece. Then compare it with the piece that has not been washed.
6. Place a sample of material that you are testing for shrinkage on a piece of paper. Draw a line around it. Wash the sample. Then compare the size of it with that of the drawing.
7. Look through recent magazines and newspapers for articles about synthetic materials. Have a class discussion on interesting information you find.
8. In the center of a cardboard three or four inches square, cut a one-inch hole. Put the cardboard over a piece of material the same size and lay it in the direct sunlight for several hours. Then check to see if the material that was exposed to the sunlight has faded.
9. Show your classmates how to tell when material will wrinkle easily or not.

Chapter Six **THE RIGHT CLOTHES**

FOR YOU

For clothes to be *right*, each part of an outfit must appear to belong with the other parts. They must also be suited to the person wearing them, the season of the year, the time of the day, the occasion to which they are to be worn, and the accepted style of the day.

CLOTHES AND PERSONALITY

Have you ever noticed that you always have a good time when you wear a certain type of clothes, while you feel uncomfortable or dull when you wear other clothes? The kind of clothes that puts you down in the dumps may make your friend as cheerful as a lark. These clothes suit her personality but not yours; they just do not belong to you. It is important that you consider your personality when selecting what you wear. A wise plan to follow is never to buy clothes—regardless of how much you are tempted—just because they look nice on your best friend, your favorite movie star, or the dummy in the show window. Neither should you buy clothes just because they are “the very latest thing.”

There are many different types of personalities. Few girls fit into any one definite group. Most girls are mixtures of all types; however, each girl will lean more toward one type than any other. To decide which clothes best suit your personality, you will need to

consider your size, your interests, your manner, the way you talk, and your posture. Because there are so many different things to be considered when selecting clothes to suit your personality, it is hard to say just what you should or should not wear. One of the best ways to make your decision is to compare your favorite dresses with those you seldom wear. As you do this, consider the following: the material, the color, the trimming, and how the dress is made.

For some girls well-tailored sport clothes are most becoming. These girls often depend upon the simple lines of a garment, with perhaps one piece of costume jewelry, to bring out their best features. They probably want to wear heavier, more durable materials, such as crepes, linen, Indian head, or butcher linen, in the summer and gabardine or sturdy wool crepes for the winter.

Other girls enjoy wearing more feminine clothes. The softness of frilly clothes with gathers, ribbons, ruffles, and lace just seem to belong to them. In the summertime, they will wear dainty clothes made of soft materials or sheer cottons. In wintertime they will look best in a wool flannel or wool crepe suit.

Of course, you realize that you must suit the occasion as well as your personality type. For example, all girls would wear some type of sport clothes to a wiener roast and some type of a dressy dress to a party, although even here some might be more tailored than the others.

CLOTHES FOR THE SEASON

To be appropriately dressed, you must consider the season of the year. A white organdy blouse looks dainty and feminine in the summertime, but is certainly not

appropriate for cold-weather wear. Likewise, a heavy, dark crepe dress is out-of-place on a hot July day. True, certain fabrics are worn both summer and winter. A tailored, white cotton broadcloth blouse, for instance, might be worn both summer and winter, but a dark gingham dress made with a high neck and long sleeves—which looks so nice for school in the fall—would be quite out-of-place if worn downtown in the summer-time when the temperature is high.

To keep cool during the warm months, you will want to choose cool colors. (See page 73.) Your clothes should be worn a tiny bit looser than usual, and you should avoid wide belts, high choking collars, tight bands on your sleeves or at the waist, and, above all, you should wear freshly laundered clothes. Wear fabric or lightweight leather shoes and avoid suede or heavy-weight shoes, which should belong to your winter wardrobe.

During the cold months choose warm colors (see page 73) and wear clothes designed for winter months. Clothes look and feel warm when the necklines are high and the sleeves long. Until the season is right, refrain from wearing that new spring or summer dress that you couldn't resist buying. Remember that two coats are warmer than one. Therefore, a suit with a light topcoat is better in the winter than a dress with a heavy coat.

CLOTHES THAT ARE APPROPRIATE

Wearing the right thing at the right time is most important if you are to appear well-dressed. Your dress and everything else you are wearing should be suited to the occasion. If you are going to a ball game, your

shoes, dress, hat, costume jewelry, and all should be of the sporty type. In other words, your outfit must look as if it belongs together and is intended to be worn at the time and place you are wearing it.

Being appropriately dressed not only makes you look better but also helps you feel better. To be correctly dressed at all times takes a lot of thought and a well-planned wardrobe. This does not necessarily mean an expensive wardrobe, because even expensive clothes can be inappropriate.

A wardrobe is well-planned only when it contains correct clothes for all of the various occasions you dress for. Most girls need clothes for sports, for school, for parties, and for lounging. We shall discuss the proper clothes for each of these in the following pages.

Active sport clothes

Active sport clothes are worn when you are actually playing tennis, bicycling, skating, swimming, picnicking, hiking, and so on.

Hiking. Regardless of where you live, hiking is one activity every girl goes in for once in a while. You may walk just for fun, or you may walk to and from school, the tennis court, or the swimming pool. Regardless of why you are walking, you will need comfortable shoes that do not slip at the heel. The most comfortable shoes are those that fit snugly around the back of the heel, under the arch, and over the instep, have a sturdy sole, a one-half inch heel, and measure about one-half inch longer than your foot when you are standing.

Suitable clothes for hiking are slacks, skirts with blouses or sweaters, and playsuits. A two-piece playsuit composed of shorts with a skirt is ideal for many occa-

ACTIVE SPORT CLOTHES



COURTESY SEARS, ROEBUCK AND CO.



COURTESY MADEMOISELLE MAGAZINE AND
MARK SHAW



COURTESY SHEPHERD KNITWEAR CO., INC.



sions, because you may wear the skirt while walking and remove it when you are playing tennis or some other game.

Picnics. When picnics are mentioned, you usually think of blue jeans or slacks. A picnic is one place where you may correctly wear your blue jeans and a loud shirt. However, you must consider what the rest of the crowd is wearing. If it is slacks, make sure that yours are well-tailored and neat, not too floppy. A playsuit is also appropriate for picnics. When deciding what to wear to a picnic, keep in mind that you are going to enjoy yourself and do not want to be worrying for fear you may ruin your clothes.

Tennis. Clothes for tennis must be made of material that is easily laundered, and they must be made in such a way as to allow for plenty of freedom of movement. However, they should not be too loose. Materials suitable for tennis clothes are sharkskin, piqué, gingham, and broadcloth.

Swimming. Today you may find many different kinds and types of bathing suits on the market. The wool-knit suit, the satin Lastex suit, and the dressmaker suit made of sharkskin, printed cottons, and jersey are perhaps the most common. Each may be bought in either one-piece or two-piece style. Your choice should depend upon your figure and posture, as well as the kind and amount of use you give your bathing suit.

If you have a beautiful figure, you may wear a brief Lastex suit or any skirtless bathing suit. If you are on the plump side, choose a firm, sharkskin bathing suit or one made of a material that is firm enough to help create a shape of its own. You will also find it helpful to wear a suit with a slightly flared skirt that is a little

long. If you are on the slim side, choose a bathing suit with extra fullness that is not too tight. For example, if your bust is small, you might wear a suit with a little fullness in the bust.

From the standpoint of serviceability, a knitted wool bathing suit is the most practical of all, providing it is properly cared for and properly stored. To keep a dressmaker suit looking neat, it should be pressed each time you get it wet and washed frequently in warm soapsuds, just as you do your hose. To keep a Lastex suit from stretching out-of-shape, it should be folded in half and put on gradually, as you do hose, then pulled over your body.

Winter sports. Suitable clothes for winter sports must, above all, protect your body from the cold and damp. At the same time, the clothes must allow the necessary amount of freedom of movement needed in the various sports; therefore, they should not be too heavy or too cumbersome.

For outdoor winter sports, leather and wool clothes are especially good because they carry little bulk and have as much warmth as possible.

Usually the most popular skating costume is the short, circular or pleated skirt, lined with taffeta and worn with a fitted bodice, a sweater, or a snug-fitting jacket. However, some girls wear slacks or culottes for skating. Long coats or skirts are not very practical because they interfere with your movement.

To protect your head, you may wear a scarf, a beret, or a stocking cap. Your shoes must protect your ankles and be large enough to allow room for heavy wool socks. If it is especially cold, you may wish to wear a thinner pair of hose next to your feet and a heavier pair

outside of them. Wool mittens are good because they are warm, yet they do not bind your hands.

School clothes

The clothes you wear to school every day are just as important as your party clothes—probably more so because most of your time is spent in school. Your comfort and happiness depend greatly on how well you look and feel in your clothes.

One of the best ways to decide what kind of clothes are best for school is to look at the girls in your classroom and select the ones who are the most appropriately dressed for school; then give your reasons for selecting each of them. Some of you may make a good selection this time, without even knowing the reasons for your choices. But you will not be able to do this every time unless you know why you made the selection you did.

Your school clothes should be made of the kind of material and in such a way that they are easily cared for and will stand hard wear. Clothes that are simple are far more appropriate for school than fussy clothes. The materials you use will depend upon where you live and the season of the year. One-piece or two-piece dresses made of lightweight wool, gabardine, corduroy, spun rayon, butcher linen, and salyna are most popular for school. Cotton materials, such as gingham, piqué, broadcloth, percale, and chambray, are also good. Sheer cotton materials, such as batiste and dimity, make lovely dresses, but they are not nearly so durable. Most girls find it best to avoid wearing old party clothes to school, unless they can be made over so as to remove part of the dressiness. Any type of clothes

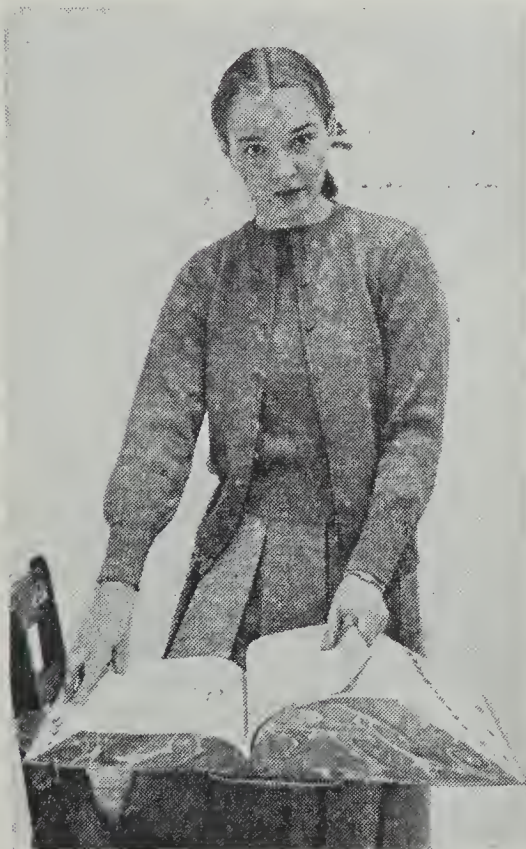
SCHOOL CLOTHES



COURTESY MCCALL'S MAGAZINE



COURTESY SEARS, ROEBUCK AND CO.



COURTESY PANDORA SWEATERS



COURTESY CELANESE CORP. OF AMERICA

that needs constant arranging should also be avoided. Backless dresses are not appropriate for school.

Many girls enjoy wearing skirts, sweaters, and blouses, because they can be interchanged so easily. Merely changing a blouse or sweater gives you a new outfit. However, you must use good taste in combining them. For example, you would not want to wear a frilly organdy blouse with a heavy tailored wool skirt. Of course you would not wear a figured blouse with a plaid skirt. Either the blouse or skirt should be a solid color. For example, with your plaid skirt you might wear a plain sweater that matches one of the colors in the plaid. With your figured or striped blouses, solid-colored skirts are best. You can have still more variety by wearing different scarves, dickeys, or belts with your outfit. Many of these may be made from pieces of material found in your scrapbag.

Especially in the fall and winter, many types of dresses can be changed around to look like more than one dress. A dress of this type, usually very simple, is often called a "basic dress." It is lots of fun to see how many different dresses you can get merely by changing the collar and cuffs, the scarf, the belt, or the dickey. Short peplums, vests, or short jackets of various types make interesting changes.

No one objects to jewelry worn to school if it is kept in good taste. The fewer pieces of jewelry worn with school outfits, the better. One or two pieces are usually pleasing; several may be displeasing. When in doubt about any one piece, leave it off. There is so much activity going on around school that unnecessary jewelry often gets in the way or gets lost. Charm bracelets, identification bracelets, wooden beads, a locket on a

CASUAL CLOTHES



COURTESY SIMPLICITY PATTERN CO.



COURTESY JUNIOR FIRST DRESSES



COURTESY SIMPLICITY PATTERN CO. AND
GOOD HOUSEKEEPING MAGAZINE



COURTESY MILLIKEN WOOLENS

small chain, simple gold or silver pins, or cute lapel pins—made of leather, wood, metal, or plastic—all may be worn to school if they add a needed touch of color or liveliness and seem to belong to the costume. Fragile jewelry set with rhinestones or other brilliant stones should never be worn to school. Neither should you wear metal jewelry that rattles every time you move.

Shoes for school should be comfortable and give the proper support to your feet. (See page 147.) Most girls prefer flats, saddle oxfords, moccasins, sandals, or loafers. Shoes in black, brown, or Turf tan may be worn with many different outfits; whereas bright-colored shoes often will not harmonize with more than one or two of your dresses. White shoes look nice with a clean, crisp cotton dress, but unless you have time to keep them in good condition, they are not the thing for you to wear to school.

Appropriate hats for school are beanies, cloche hats, and berets in colors that blend with your clothes. String-knit or wool-knit gloves are practical and durable, and they look well with sport clothes.

Casual clothes

Clothes that are a little more dressy than the ones you usually wear to school are called “casual clothes.” Of course, some casual clothes can also be worn to school. Others, such as tailored rayon dresses in light shades, may be worn to church or afternoon parties. But so-called “casual sport clothes” are the clothes you wear to sport events, movies, shopping, canteen or teen-age club, and so on.

Dressy clothes

For parties, church affairs, dances, or dates, you will want to dress up in dressy clothes and look your very best. Whatever the occasion, you will want to choose your clothes and your accessories carefully. Dressy clothes are lots of fun to wear if they are worn on the correct occasions, but nothing is so out-of-place as dressy clothes at occasions that do not require them.

The type of clothes you wear to church, to a party, or on the street will depend greatly upon the community in which you live. The following suggestions are given to help you; however, you will find it still more successful to have round-table discussions in your clothing class, using the fashion magazines as aids.

Ruffles, flares, lace, lovely buttons, fine materials, and elaborate trimmings belong to dressy clothes. The well-dressed girl is careful in her selection and wears things that are correct together.

Your dressy clothes should have a soft look and perhaps should be a little longer than sport or school dresses. Because they do not have to stand up under the constant wear you give your sport and school clothes, they may be made of less durable materials.

During the warm summer months you may look your prettiest in a dress of light blue dotted swiss with insets of lace in a fitted bodice and with a full skirt. A string of pearls may be just the thing to set off your neckline. Your hat may be of natural straw, trimmed with a small cluster of pink roses. Immaculate, snow-white gloves and bag and white kid shoes will complete your costume.

During the fall and winter months you may choose a

two-piece dress made of taffeta, faille, or velveteen. With this you may wish to wear a felt hat and suede shoes and carry a cordé bag.

Silk and rayon crepes or prints are perhaps the most popular materials for dressy clothes. Lightweight cotton materials, such as voile and organdy, are fine during the warm months. Wool crepe may also be used for dressy clothes.

Your dress shoes may be pumps, ballet slippers, or sandals with instep straps or ankle straps. Dress shoes usually have heels a little higher than those worn for school or sports. They may be made of suede, kid, patent leather, or a fabric like gabardine or faille.

Dressy clothes for a special party give a girl an opportunity to have a fling, using her imagination to make herself her very prettiest. The plain Mary Ann may be the belle of the party when she wears any one of the following with the right dress to complete her outfit: something woven in her braids, a rhinestone pin or bracelet, flowers, jeweled cummerbunds, or mittens with a sequin trim. But—caution, please—look carefully before you leap, because it is very easy to overdo the dressed-up look.

Lounging and sleeping clothes

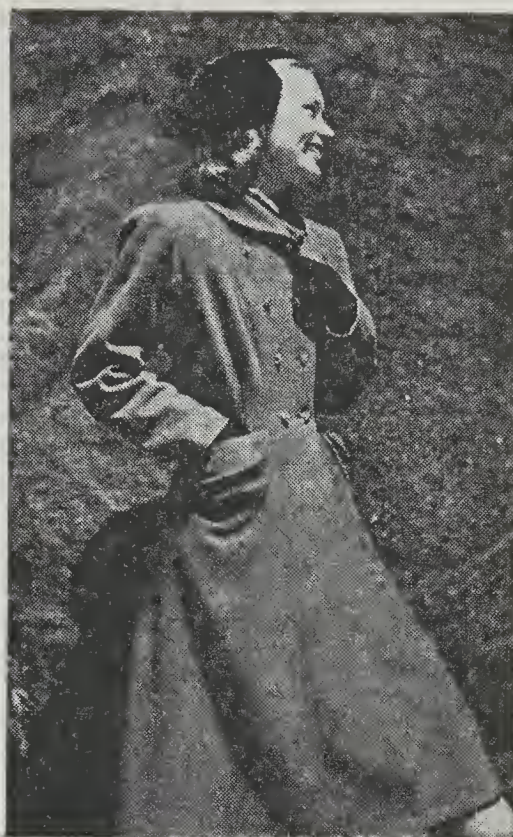
Unfortunately, many girls get into very bad habits about their lounging and sleeping garments. They will wear just any old shabby thing all pinned together. They seem to get the idea that since no one sees them except members of their families, it does not matter how they look.

For lounging you may choose a tailored bathrobe made of flannel, quilted fabric, terry cloth, chenille, or

INFORMAL AND DRESSY CLOTHES



COURTESY TITCHE-GOETTINGER CO.



COURTESY MILLIKEN WOOLENS



COURTESY SALLY MASON



COURTESY NIEMAN-MARCUS

corduroy. A negligee may be made of dotted swiss, batiste, or dimity. You may choose either a full-length or a brunchcoat-length housecoat made of piqué, chambray, broadcloth, percale, dimity, rayon flat crepe, satin, quilted fabrics, corduroy, or lightweight wool.

Most girls prefer housecoats; your choice will depend upon your needs. If you have a lot of money and a beautiful home, you may wish to lounge around in a beautiful negligee; but if you are having to pinch pennies, you can save money by buying something more durable, such as a tailored housecoat. Whatever you choose, it should be comfortable as well as flattering.

Whether you sleep in gowns or pajamas is a matter of personal taste, but your sleeping garment should be roomy, yet fitted well enough to be attractive.

It is a good idea to choose a material for your sleeping garments that will not wrinkle too easily, is soft and smooth yet durable, and is easily laundered. During the warm months your nightgown or short pajamas may be made of batiste, voile, seersucker, rayon flat crepe, or a soft crepe. During the cold months you may wish to wear flannel or knit garments, or you may wish to wear pajamas made of rayon crepe, broadcloth, or percale.

Bedroom slippers made of leather are perhaps the most serviceable—much more so than those made of most fabrics. Your bedroom slippers should be in a color that harmonizes with all of your lounging and sleeping clothes, since few girls can afford to have more than one or two pairs. They should have a dark-colored lining that does not soil readily. When slippers do not have backs at the heels, they are called “mules” or “slides.” Mules are convenient, because they are easily

put on; however, they are noisy and cause poor walking habits.

Clothes for traveling

When you are going on a trip, the important thing is to take as few clothes as possible for the different occasions. By so doing, you will not have any more luggage than is absolutely necessary. The places to which you are going and how you are traveling must be considered when you are deciding what you should take. If you are traveling by train or plane, you will dress up more than if you are traveling by automobile.

A list of things you are likely to do on your trip will prove most helpful. Then plan what you will wear to each event. If you are going some place to which you have never been, ask a friend who has been there or a travel agency what type of clothing you will need.

As a rule, it is best to plan one color scheme or as few color schemes as possible around the hard-to-pack pieces, such as shoes, handbags, and hats. You will want to take clothes that can be worn to more than one occasion by merely changing the belt, collar, or some other type of accessory that packs easily.

It is well to take clothes made of noncrushable materials that shake out and look fine without a lot of pressing. Jersey, spun rayon, and mesh are examples of such materials. Cotton seersucker is an ideal fabric for traveling by car during the hot summer months; it is cool, can be laundered easily, and requires little or no pressing.

A suit, a two-piece dress, a simple dress with a jacket, or the old stand-by, skirts and blouses or sweaters, are all good for traveling. If riding in a car, you may wear a three-piece playsuit or slacks. Nylon underwear is

ideal for traveling because it can be washed without ironing and dries quickly.

EXTRA THINGS TO DO

1. Make a list of clothes you always enjoy wearing. Then tell why you like each garment.
2. Select three pictures of dresses that look cool for warm months and three pictures of dresses that are appropriate for cold months.
3. Make a list of five “Do’s” and five “Don’ts” for dressing appropriately.
4. Describe an outfit you have seen that you thought was in poor taste and tell why.
5. Bring three or four pictures of clothes that would be appropriate for each of the following occasions: school, football games, a picnic, church, and traveling by car in July.
6. Select three pictures of costume jewelry that might be worn to school; select three more pictures of costume jewelry that might be worn with dressy clothes.
7. Select pictures of accessories that are appropriate for the following occasions: school, picnic, and church.
8. Find examples of clothing suitable for the following active sports: tennis, ice skating, and a picnic. List the points you considered in selecting each garment.
9. With the help of two or three of your classmates, show how many different changes you can get out of one dress by changing accessories—the collar and cuffs, costume jewelry, wearing different jackets, vests, and so on.
10. Pretend you are going on a trip to one of the following places this week end: a large city, the country, a small town, the beach, or a trip to the mountains. List the things you will probably be doing. Then describe the clothes you plan to take to wear on each occasion. Above all, keep in mind that you want to take as few clothes as possible.

Chapter Seven **BUYING YOUR**

CLOTHES

Would you be happy wearing a new dress if you knew that having it meant that your mother was going to have to do without something she needed very badly? Of course you wouldn't, but that is exactly what happens in many families when a girl fusses, cries, and begs for a new dress.

In order to be fair and to make the family income stretch as far as it should, many families find it helpful to have a plan called a "budget," outlining the amount of money that should be spent for clothing, food, rent, recreation, and so on. The money to be spent for clothing is then divided among the various members of the family. You will probably need more money for clothing than your younger brother, but your older sister will probably need more than you do. Few girls ever have an allowance large enough to buy all the things they want. Therefore, they have to plan carefully where to pinch pennies and where it is unwise to try to save.

PLANNING WHAT TO BUY

Through careful planning a girl who buys wisely makes her money go twice as far as the girl who buys in a hit-and-miss fashion. The girl who buys wisely will check her wardrobe, consider her needs, try to balance what she

has to spend with what she needs, and perhaps decide to make some of her clothes to save money. All these things are discussed separately on the following pages.

Checking your wardrobe

Like most girls, you probably have some clothes in your closet that you are not wearing for one reason or another. The important thing in checking your wardrobe is to find out what you have on hand that can be used. As you go through your wardrobe each season, you will want to decide these things:

- 1) Which garments can be worn without any alterations.
- 2) Which garments may be put to use by a little repairing, and which ones should be changed in order to have the style and fit up-to-date. (See Chapter 17.)
- 3) Which clothes can be combined in different ways to make new outfits. [For example, if the skirt to your red suit is worn out, the jacket may look smart with your plaid skirt and white blouse.]
- 4) Which clothes should be given away and to whom.

Deciding what you need

After you have discovered what you have on hand, the next important thing is to decide what you need in order to make the most use of what you have and to complete your wardrobe. Then, each time you dress, your clothes will belong together, will be suited to you, and will be appropriate to the occasion.

Before buying anything, you might make a list of the activities or occasions to which you plan to wear your clothes. The next step is to decide what clothes you have

that can be worn to each of these occasions. You may be surprised to find that you have too many party clothes and not enough school clothes or that you have too many skirts and not enough blouses. For example, you may have a perfectly good green skirt that looks nice with your tan shoes and bag, but you may not have a blouse or sweater to go with it. In this case there would be no doubt as to what you should buy in order to have another school outfit.

As you go through your wardrobe carefully, you will find still other gaps that need to be filled in. When you do, you should make a list of the things you are going to want and need. Next, decide which you need most, since you will probably want more than you can afford.

Watching your pennies

If you watch your pennies—and what girl doesn't?—you will find it helpful to do these things:

- 1) Buy casual clothes rather than frilly ones, because casual clothes can be worn to more different occasions.
- 2) Buy clothes that can be worn more than one season. [For example, a suit that can be worn both fall and spring is a far better buy than one that can be worn only in the fall.]
- 3) Avoid loud, conspicuous colors that you tire of easily.
- 4) Think twice before you buy a certain color or a certain type of garment just because “everybody is wearing it.”
- 5) Avoid trimmings or light-colored materials that must be dry-cleaned frequently.

WHAT TO CONSIDER WHEN BUYING A COAT



- 6) Take plenty of time to shop rather than buying clothes in a hurry or in a haphazard way.
- 7) Avoid poorly constructed garments, regardless of how cheap they may be, because they usually appear worn out in a very short time.
- 8) Invest the largest part of your clothing allowance for clothes that are going to have to stand the hardest wear, such as your coat and school clothes.
- 9) Avoid having too many of one kind of clothes in your wardrobe. [For example, don't have more party clothes than you need.]
- 10) Avoid buying clothes that can be worn only for one occasion. [For example, an extremely fancy dress for a party or an extremely sporty dress for a special game.]
- 11) Watch the sales, but buy only if you find something you really need.
- 12) Buy good accessories. Cheap ones tend to cheapen your appearance even though you may be wearing a lovely suit. One set of carefully chosen, good accessories worn with different suits or dresses is better than a cheap set of accessories for each suit or dress.

What to make and what to buy

Whether you make your clothes or buy them ready-made depends greatly upon the amount of time you have and how well you sew. If you have the time to sew, you will want your clothes to look handmade, not homemade. Therefore, until you have had more experience and can give your clothes that professional

touch, you will probably find it best to make the simple garments and buy the more difficult ones—such as suits and dressy clothes. By so doing, you will be proud of each thing you make. Besides, you are not so likely to become discouraged.

If you take time to make your own clothes as they should be made, and not just thrown together, you will like your clothes better than those that are bought ready-to-wear. Handmade garments are often made better, are not so likely to be duplicated, and are better suited to you in fit, color, material, and design. You can have a better quality of material for less money than you would find in ready-made clothes. Also, you will save money that can be spent for extra accessories or costume jewelry.

If you have a figure that is difficult to fit, you will often find it best to make your own clothes or to have them made rather than go to the expense of having alterations made when buying ready-to-wear clothes.

Of course, buying clothes ready-to-wear has many advantages. It is easier if you can buy a dress all ready to wear in a style and color that is becoming to you. You usually have a large variety of styles from which to select, and you may try on different dresses to see how they are going to look and to decide which ones will do the most for you. Very often a ready-made garment has a more finished look than one made in the home.

Perhaps the main disadvantage of buying clothes ready-made is that they are more expensive. Sometimes they do not fit and require additional expense for alterations.

Inexpensive ready-to-wear garments are often poorly constructed and of cheap material. The seams rip

easily, and the garments do not hold their shapes or look nice for any length of time. The less expensive garments are often in poor taste because they have too many decorations. Also, when you buy a cheap dress, you may find that many of your friends have dresses exactly like it because cheap dresses are made up and sold in quantities.

Getting ready to shop

In order to save time when you go shopping, you will find it well to make a shopping list and to have a general idea as to the amount you wish to pay for each article on your list.

Also, before you start, have an idea of the color and style you want to buy. Otherwise, you are likely to get confused when you see so many different colors and styles and come home without a thing or with something you do not need.

When planning what to buy, it is usually best to plan a general color scheme first. When this is not done, it is very easy to have a wardrobe of lovely clothes that do not go together. (See page 86.) Most girls find it helpful to buy or plan the main pieces of their wardrobes first. [For example, you will want to think about the style and color of your coat when selecting dresses or accessories to wear with it.]

Have you ever wondered why it is that you enjoy wearing some of your clothes more than others? To find out, try on your favorite dress. As you stand before a mirror, ask yourself what it is that you like about the dress and why you enjoy wearing it. Write your reasons down as you consider the material, the color, the trimming, and how the dress is made. Next, try on a

WHAT TO CONSIDER WHEN BUYING A DRESS

Durable trimming which is easily cared for

Well-made seams with a good seam allowance

Well-made belt

Gathers evenly divided

Machine stitching is fine, strong, and done with the correct shade of thread

Well-fitted

Seams finished so as to prevent raveling

Cut on the straight of the material

Even hemline

Neckline neatly finished

Smooth shoulders

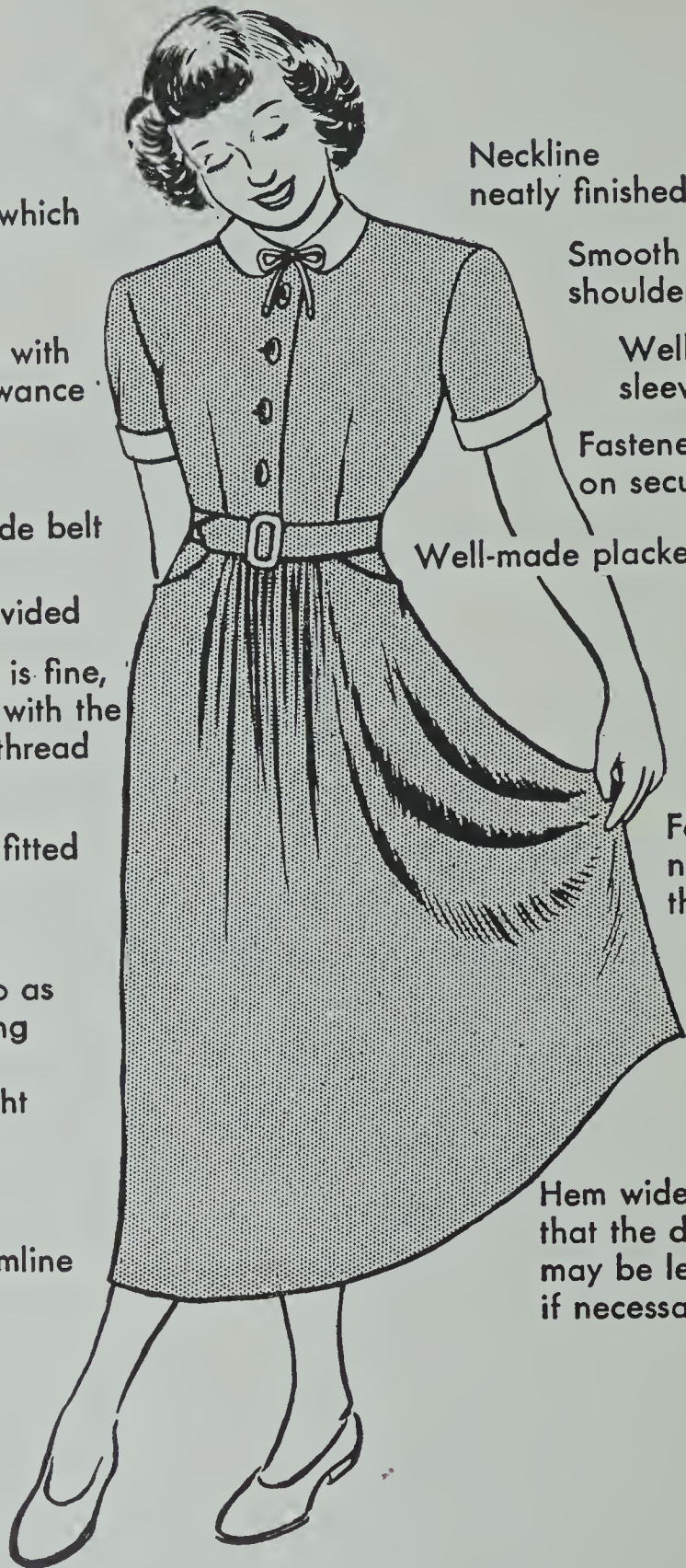
Well-finished sleeves

Fasteners sewed on securely

Well-made placket

Fabric will not pull at the seams

Hem wide enough that the dress may be lengthened if necessary



dress you seldom wear; then ask yourself why. Write these reasons down. Now compare notes on the dress you enjoy wearing with the one you seldom wear. Is there any doubt but that this information will be helpful the next time you go shopping?

Before you start to shop, have an idea as to how much money you can afford to spend for each article. From studying magazines, going window-shopping, reading advertisements in your local newspaper, and discussing prices and values with your mother and friends, you are usually able to get a general idea as to how much you should pay for a cotton school dress, a wool flannel skirt, or a rayon crepe blouse, and so on.

Buying a good suit is smart, but you should not pay so much for your suit that you do not have enough money left to buy your shoes and other needed accessories. Many times you will not be able to buy all of the things you want and need at once. Therefore, you might plan what you should buy first, second, and so on.

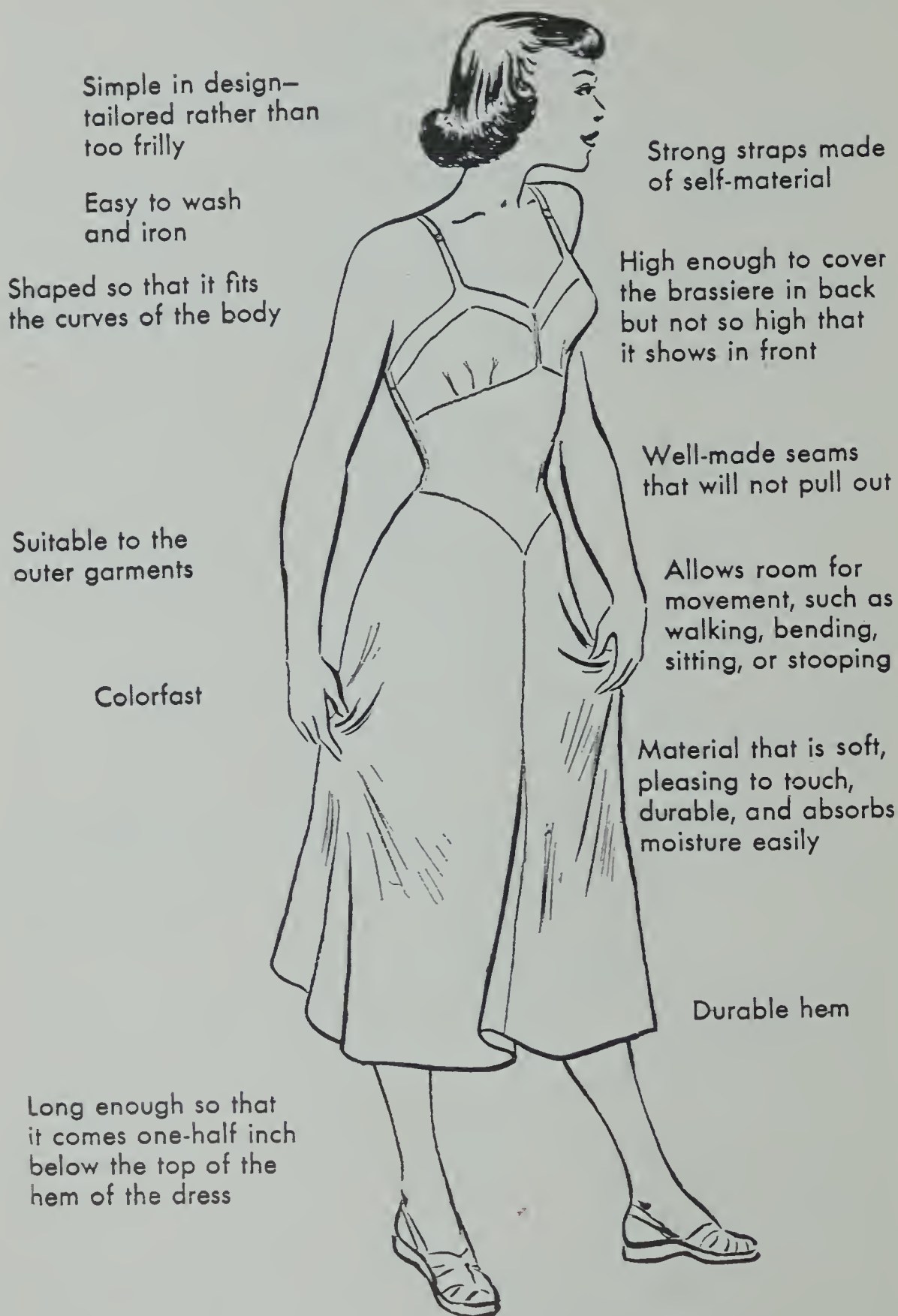
Always make a shopping list. In order to save time, organize it in such a way that all articles from the various stores are listed together.

WHAT TO CONSIDER WHEN BUYING

Regardless of what you buy, you will find it helpful to ask yourself the following questions:

- 1) Do I honestly and truly need this?
- 2) Can I afford it?
- 3) Will it wear well?
- 4) Is it a good buy for me?
- 5) Is it worth the price?

WHAT TO CONSIDER WHEN BUYING A SLIP



- 6) Is it appropriate for the occasions for which I plan to wear it?
- 7) How does it fit in with the rest of my wardrobe?
- 8) Is it a design or style that will bring out my good points and hide my weak ones?
- 9) Is the color suitable to me personally and will it harmonize with my other clothes?
- 10) Does it fit comfortably?
- 11) What information does the label give about the kind of material, the finish, the size, the durability, and the care?

Besides these general questions about buying, there are certain things about buying each piece of clothing that you should consider when shopping.

Buying a coat

Many girls find it best to buy one good, heavyweight coat, which will look nice with their dressy clothes as well as with their sport clothes, rather than two cheap coats. When buying a coat, you will also want to consider whether it:

- 1) Is of a color and style that goes with the rest of your clothes.
- 2) Is durable and well-constructed and has a durable lining.
- 3) Is simple in design with no elaborate decorations.
- 4) Fits well, yet allows room for movement.
- 5) Laps over enough to give warmth and comfort.
- 6) Has attractive, durable buttons and well-made buttonholes.

- 7) Has length in good proportion to your figure. [If full length, it should be one inch longer than your dress.]
- 8) Is correct in weight—never too heavy.

Buying a dress

When you select a dress, you must consider the places you plan to wear the dress. You should also consider whether it:

- 1) Has a neckline that is becoming and neatly finished.
- 2) Has durable trimming that can be easily cared for.
- 3) Has well-made seams with a good allowance.
- 4) Has well-finished sleeves.
- 5) Has a well-made belt and placket.
- 6) Has fasteners that are sewed on securely.
- 7) Has machine stitching that is strong and done with the correct shade of thread.
- 8) Is well-fitted.
- 9) Is made of a durable fabric that will not pull at the seams.
- 10) Has an even hemline.
- 11) Has a hem that is wide enough so the dress may be lengthened if necessary.

Buying a slip

When buying a slip, consider the outer garments you plan to wear with it. A pencil-slim skirt calls for a narrow slip rather than a full one. Most girls prefer a tailored slip to a frilly one, because it is more durable and easier to care for. You should also consider whether it:

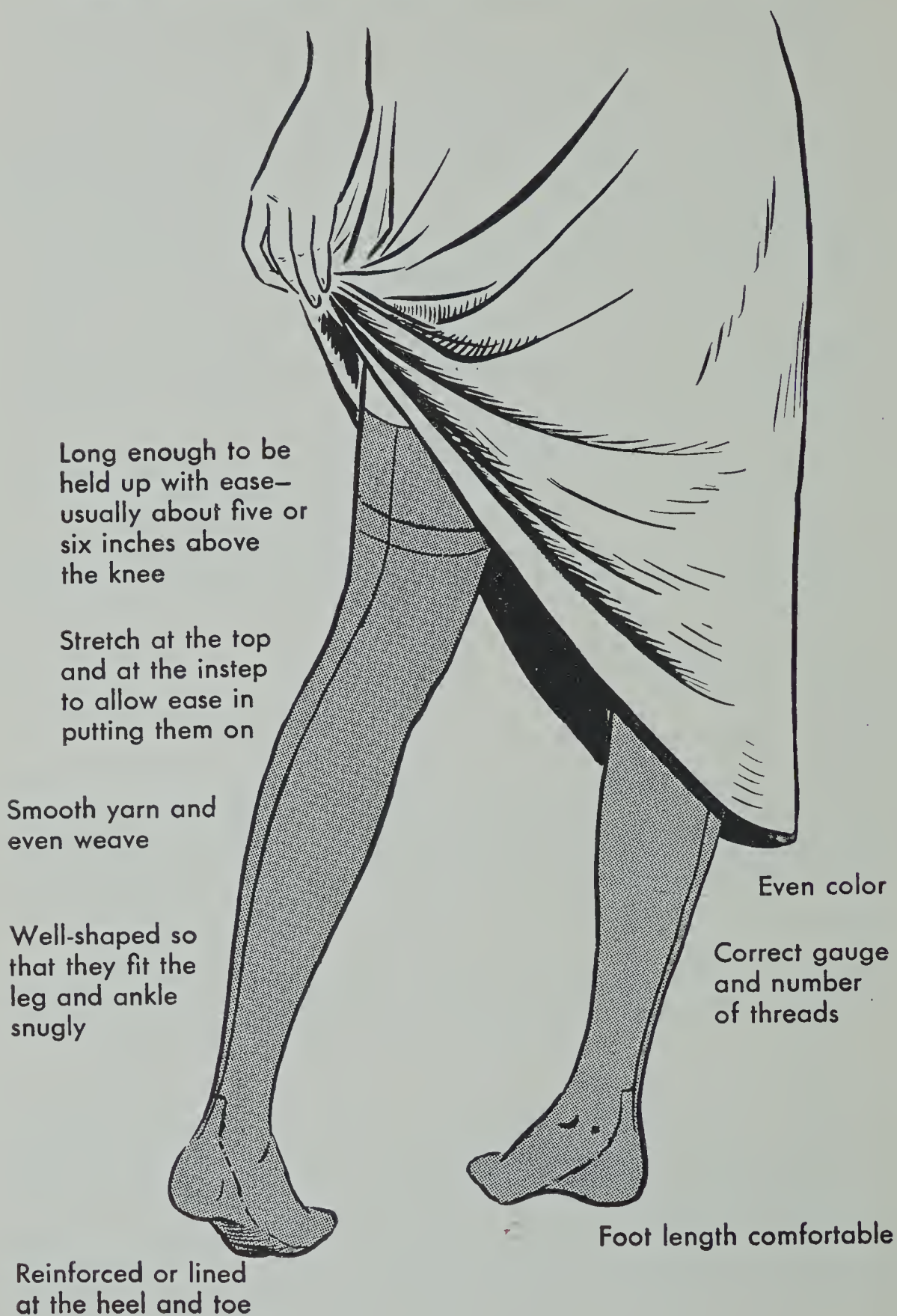
- 1) Has strong straps made of the same material as the garment.
- 2) Is easy to wash and iron.
- 3) Is high enough to cover your brassiere, but not so high that it shows at the neckline or under the arm.
- 4) Is shaped so that it fits the curves of your body.
- 5) Has well-made seams that will not pull out.
- 6) Allows for movement, such as walking, bending, sitting, or stooping.
- 7) Is made of material that is soft, pleasing to touch, durable, colorfast, and absorbs moisture easily.
- 8) Comes one-half inch below the top of the hem of the dress.
- 9) Has a durable hem.

Buying a pair of hose

Buy two pairs of hose alike each time you buy hose. Then, if one stocking of either pair wears out before the other, you will still have one good pair. When buying hose, you will also want to check on these points:

- 1) The stocking length—long enough to be held up with ease, usually about five or six inches above the knee.
- 2) The foot length—long enough to be comfortable. Hose that are too short wear out in the toes, are uncomfortable, and pull under at the heel.
- 3) The elasticity—stretch enough at the top and at the instep to allow ease in putting them on.
- 4) The weave—smooth yarn with even weave.

WHAT TO CONSIDER WHEN BUYING A PAIR OF HOSE



- 5) The color—even throughout.
- 6) The weight—heavy for school; sheer for dress.
- 7) The fit—well-shaped so they fit the leg and ankle snugly. Full-fashioned hose—those which have a seam up the back—fit better than circular-knit hose—those which do not have a seam up the back. Semi-fashioned hose have an imitation seam up the back, but they do not fit as well as full-fashioned hose. Even though full-fashioned hose are the most expensive, they are usually the best buy.
- 8) The seam—well-stitched, narrow seam up the back.
- 9) The reinforcements—lined at the heel and at the toe.

Buying a pair of shoes

When buying shoes, consider how well they go with the rest of your wardrobe, as well as whether they:

- 1) Are well-made and of durable material.
- 2) Have a flexible sole.
- 3) Have a strong, smooth lining with good seams.
- 4) Fit snugly around the back of the heels, under the arches, and over the insteps without pinching or rubbing.
- 5) Have comfortable heels, usually about one to one-and-one-fourth inches high.
- 6) Are long enough to be comfortable—about one-half inch beyond your foot when you are standing.

Buying a purse

When buying a purse, consider the clothes you plan to wear when you use the purse. Also consider whether it:

- 1) Is easily carried.
- 2) Has a well-made, durable lining.
- 3) Has the coin purse attached so it will not be easily lost.
- 4) Has a firm closing on both coin purse and bag.
- 5) Is well-constructed and of durable material.
- 6) Is simple in design.
- 7) Is a convenient size in proportion to your figure.

SHOPPING WITH KINDNESS

Generally, if you are courteous to the clerk who waits on you, she, in turn, will be helpful, kind, and courteous to you. Do not forget to say “please” and “thank you” and speak in a pleasant, friendly voice.

When the clerk speaks to you, tell her what you want and how you plan to use it. Then give her an idea as to the style, color, size, and price you wish to pay. By so doing you will save yourself and the clerk a great deal of time.

Many clerks are able to help you concerning quality, the meaning of the information on the labels, and in selecting your most becoming style and color. Be careful, however, of a clerk who is not well-informed but who pretends an article is a good buy just to make a sale.

Whenever you go back to buy an article you have previously looked at, ask for the same clerk who waited on you the first time.

If at all possible, shop at the time of day when the clerks are not very busy. Certainly during holiday season you will want to avoid last-minute shopping. Shopping just to kill time is very thoughtless, because

WHAT TO CONSIDER WHEN BUYING SHOES



when you take the clerk's time without intending to buy, you frequently prevent her from making other sales. If you want to look around but do not intend to buy anything, tell the clerk politely that you are "just looking."

HOW TO GET THE MOST FOR YOUR MONEY

In order to get the most for your money, try to read advertisements intelligently, to read and understand

labels, to know how to take advantage of sales, and to choose the best way of paying for your clothing.

Advertising

Just because an article is advertised over the radio, in magazines, newspapers, or elsewhere is no sign that it is a good buy.

When the wise shopper reads an advertisement, she checks to see what it tells her about the quality of the article, the size in which it may be purchased, where it can be found, and the price—whether it be the regular price or a special price. She ignores the exaggerated promises of glamour, success, popularity, comfort, and wealth.

Labels

The United States government has laws requiring that garments and materials be properly labeled so you will know exactly what fibers you are buying. For example, if the material is part wool and part cotton, the label will tell you what percentage is wool and what percentage is cotton. There is still much to be done so that people who buy can easily understand the labels and so that all labels have definite information that is not misleading. For example, if you had not learned that pre-shrunk means that a garment may shrink three percent, you might have thought the material would not shrink at all.

Day by day, more and more manufacturers are carefully testing and labeling their materials. Therefore, as you study different labels you will find some labels are more helpful than others. A good label should state what fiber

or fibers the material is made of, the kind of finish—for example, whether it is sunfast or tubfast—how the material should be washed or cleaned, and how well it will wear.

If the material or garment is not properly labeled, a salesperson in a reliable store may be able to give you helpful information.

Get the habit of becoming “label conscious.” Reading articles on labels will help you to be alert to the new terms which are appearing every day. In this way you will know what you are getting by being able to read the labels intelligently.

Sales

At the end of each season most stores have sales on their regular stock of merchandise so as to make room for new things coming in. For example, after Christmas, winter clothing may often be purchased at reduced prices. The same is true of clothing at the end of the spring and summer seasons. At a sale of this type you might save money if you have a general idea as to the regular price of an article and avoid buying anything just because it is greatly reduced in price. For example, the girl who buys a dressy dress that has been marked half its regular price has not saved a thing if what she really needs is a school dress.

Unfortunately, not all sales are what they claim to be. Many times merchants buy a lot of inferior garments and sell them as sale goods for the same price that they might have sold them anyway. Frequently sales are conducted so as to get rid of garments that have gone out-of-style or have been in the store a long time. In

other cases only a few of the articles on sale are really bargains. These are used as "leads" to get people interested in the sale.

Ways of paying

Your parents will probably have different ways of paying for the various things bought for the family. They may pay cash, have charge accounts and pay at the beginning of each month, or use the installment plan, paying a little each week or month until the article is paid for. There are advantages and disadvantages to each method. Therefore, some families find it best to use a combination of all three methods.

Paying cash is usually considered the best method. In the first place, it is a sure way of living within your income. Then, too, it usually saves time. Merchandise bought in cash stores is often cheaper, because the store does not have the expense of bookkeeping and of carrying people's charge accounts.

Some people like charge accounts because they are convenient and because a charge customer frequently receives more consideration than one who pays cash. The danger of a charge account is that you are likely to buy more than you need. Charge accounts mean additional expense to the store. Therefore, in the long run, you will probably pay more than you would if everyone paid cash.

As a rule it is a poor idea to buy clothing unless you have the money to pay for it. However, some people find installment buying most satisfactory—particularly for large items such as winter coats. In installment buying you can shop during the early part of the season when you have a better selection, make a down payment,

and pay a little every so often. Then, by the time you are ready to wear the garment, it is all paid for. Installment buying is all right, providing you can meet each payment; but if you miss a payment, you may have to lose the garment you bought, as well as the money you have paid in. Another disadvantage of installment buying is that it encourages you to buy more than you can afford.

PLACES TO CONSIDER WHEN SHOPPING

Regardless of what you buy, you will want to consider where to shop. When you can get what you need and want in your home town for the same price it would cost you in the big city or elsewhere, it is better to trade at home. By so doing, you will be helping your community. In cities it is usually necessary for you to choose between specialty shops, large department stores, and neighborhood stores. Each has its advantages and disadvantages.

Specialty stores

Specialty stores or shops usually specialize in one or two things. This may be either shoes, hats, hose, ready-to-wear garments, lingerie, or yard goods. Whatever it is, the shop will carry a large variety from which you may select. Since they offer few special services and operate on a cash-and-carry basis, their merchandise is usually cheaper than that found in most department stores.

Department stores

If you have several things to buy, you will find it much easier to purchase them all in a large department

store, because you can usually find in one store everything you need at the price you feel you can afford to pay.

Most department stores spend a large amount of money each year in order to give you good service. In the first place, they pay a high rent. Air conditioning, running ice water, elevators, restrooms, comfortable furniture, free delivery service, and well-trained clerks are only a few of the many services. As a rule, the more services a department store gives its customers, the more it has to charge for merchandise. On the other hand, because department stores can buy and sell clothes in large quantities, they can often sell for less than the smaller shops do.

Most department stores have a “bargain basement,” where you can often save money if you know values and are a good shopper. Sometimes merchandise that does not sell easily in other parts of the store is moved to the basement and sold at a reduced price. Garments or other articles with small imperfections cannot be sold at regular prices but may be found in the basement. They are called “irregulars,” “seconds,” and “thirds,” and are often good buys. “Irregulars” have only slight irregularities in color, size, or weave, which do not affect the wearing quality. “Seconds” are a grade lower. They have mends or flaws that are somewhat more serious. “Thirds” are a grade lower still.

Neighborhood stores

The neighborhood store in your community usually carries a variety of inexpensive things frequently needed, such as hose, small useful articles, and notions of all kinds.

Sometimes neighborhood stores are just as reasonable, if not more so, than large department stores. Other times you will find them more expensive; therefore, you may want to compare prices. In comparing department-store shopping with that in the neighborhood store, consider the amount and time it would cost you to go downtown.

Mail-order houses

For many years people who live in rural communities have found it convenient to order clothes by mail from catalogs. Because the overhead of a mail-order store is less than the expenses of other stores, mail-order houses are often able to sell their merchandise much cheaper. The main disadvantage of shopping by mail is that you are not always sure of the color, quality, and fit. However, most mail-order houses refund your money if you are not satisfied.

EXTRA THINGS TO DO

1. Pretend that you have been given twenty-five dollars to spend for clothing. Describe what you would buy, and give your reasons as to why you would buy each article.
2. Take an inventory of your clothes. Then make a list of what you need most in order to have a complete wardrobe.
3. List the advantages of making your own clothes.
4. Give a demonstration on the difference in full-fashioned hose, circular-knit hose, and semifashioned hose. Which costs the most? Which is the better buy? Why?
5. List garments you are planning to buy this coming season. Then list the important points you should consider when buying each.

6. With one of your classmates, work out a little skit on the correct and incorrect way to shop. One of you may act as the clerk and the other as the customer.
7. Collect five labels. Then make a list of the things each label tells you. Next, divide the labels into two groups—those that are helpful and those that are only slightly helpful. Find two articles from magazines or newspapers that discuss labels.
8. Which do you consider the best all-round method—paying cash, having a charge account, or buying on the installment plan? Give your reasons.
9. Describe the store where you would like to buy your clothing. Then give your reasons as to why you think it is the best place to shop.
10. List various sales sponsored by the different stores in your community each year. Discuss the advantages and disadvantages of buying at sales.

Chapter Eight **SELECTING YOUR**

SEWING EQUIPMENT

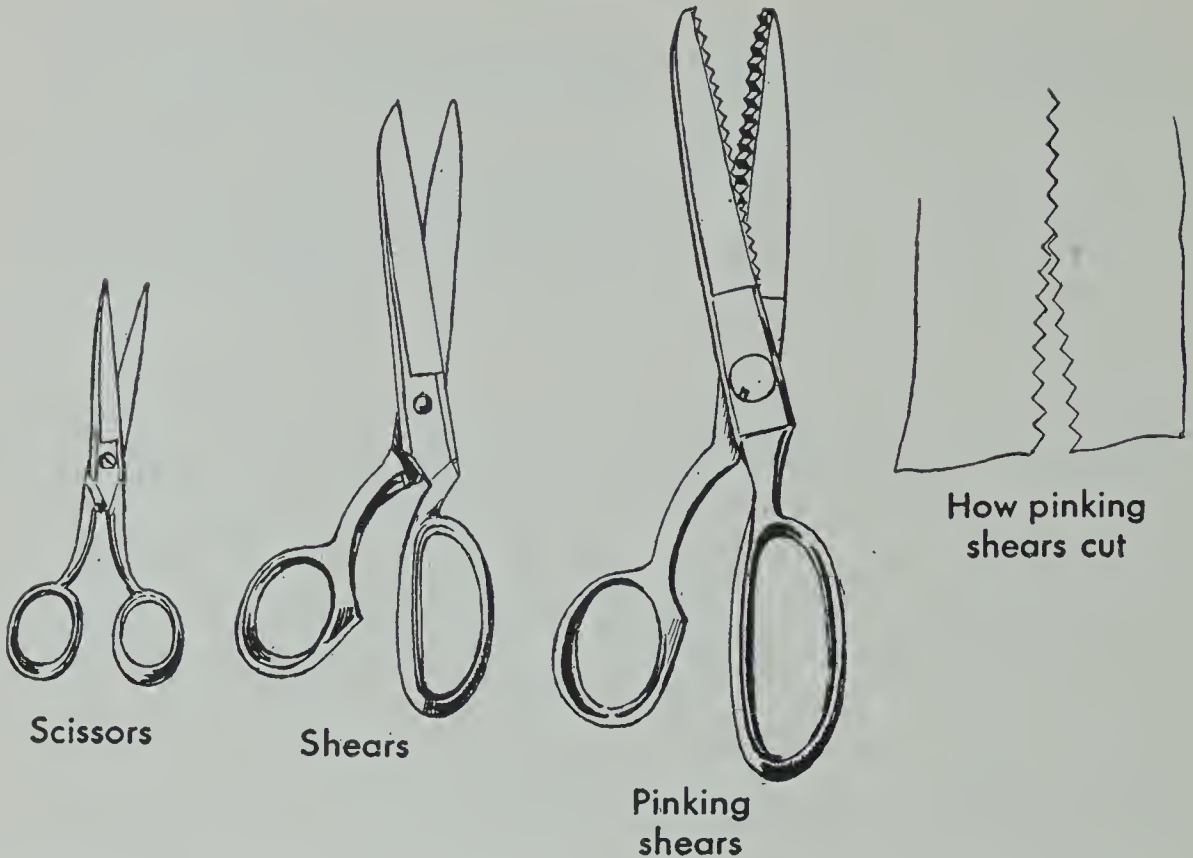
In sewing, as in everything else you do, the kind of equipment you have, the way you keep it, and the way you use it has a lot to do with the kind of work you do. The things you use when sewing—such as scissors, tape measure, pins, needle, thread, and thimble—are called “sewing equipment.” It is a good idea to know something about your sewing equipment—how to use it, how to keep it, and how to care for it.

SCISSORS AND SHEARS

The drawings on page 158 will help you to see the difference between scissors, shears, and pinking shears.

Scissors are usually less than six inches long. Notice that both handles of a pair of scissors are the same size. Shears are usually more than six inches long and have different-sized handles. The large handle is for the fingers, and the small one is for the thumb. Not all shears have bent handles like the ones in the drawing, but shears with bent handles are better, because they can be used to cut out a garment without lifting the material up from the table. (See drawing on page 263.) Many girls think that shears and scissors are the same. Now that you know the difference, you will want to be correct by calling each by its right name. Look again at the drawings to be sure that you know the difference between a pair

KINDS OF SCISSORS AND SHEARS



Scissors are less than six inches long; shears are usually more. Pinking shears have edges that look like saws and cut the material with a jagged edge.

of scissors and a pair of shears. Scissors are used for cutting short threads and small places while sewing; whereas shears are used when cutting out a garment. If you must choose between the two, choose shears.

Pinking shears have edges that look like saws. Pinking shears do not cut a straight line like scissors or shears; instead, they cut a jagged line.

When you hand a person a pair of scissors or shears, the handles should always be toward the person to whom you are handing them. It is very impolite to hand anyone a pair of scissors or shears points first.

The scissors or shears you use for sewing should be used only for cutting materials, so they will stay sharp enough to cut a smooth, clean edge. If you use them to

HOW TO HAND SOMEONE A PAIR OF SHEARS



The handles of a pair of scissors or shears should always be toward the person to whom you are handing them.

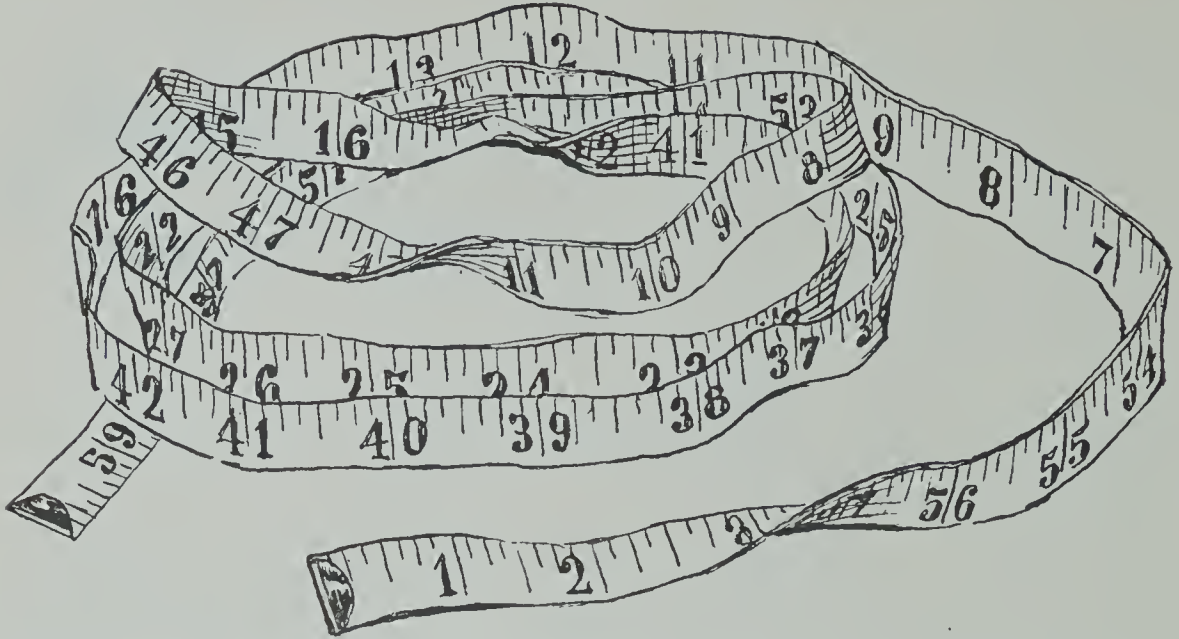
cut paper or flowers or other things, they will soon become dull. Dull shears “chew” the material and leave an ugly edge. When cutting material, always be sure that all pins are out of the way, as trying to cut over pins will quickly ruin either scissors or shears. And, last but not least, do not use your scissors as a hammer or to open cans or boxes.

MEASURING ARTICLES

There are three kinds of measuring articles used in sewing—a tape measure, a ruler, and a yardstick.

A tape measure will help you in measuring inches as well as parts of an inch. The best tape measures for use in sewing are made of a long, narrow piece of strong material that does not stretch. The small piece of metal found at each end of many tape measures is helpful because it keeps the end from raveling and gives a true edge. The most convenient kind of tape measure to buy is one that is numbered on both sides with the numbers going in opposite directions, as shown in the drawing on page 160. Then, no matter which end you pick up, you may start measuring from number one.

TAPE MEASURE



The most convenient kind of tape measure to buy is one that is numbered on both sides with the numbers going in opposite directions. It should be made of strong material that does not stretch.

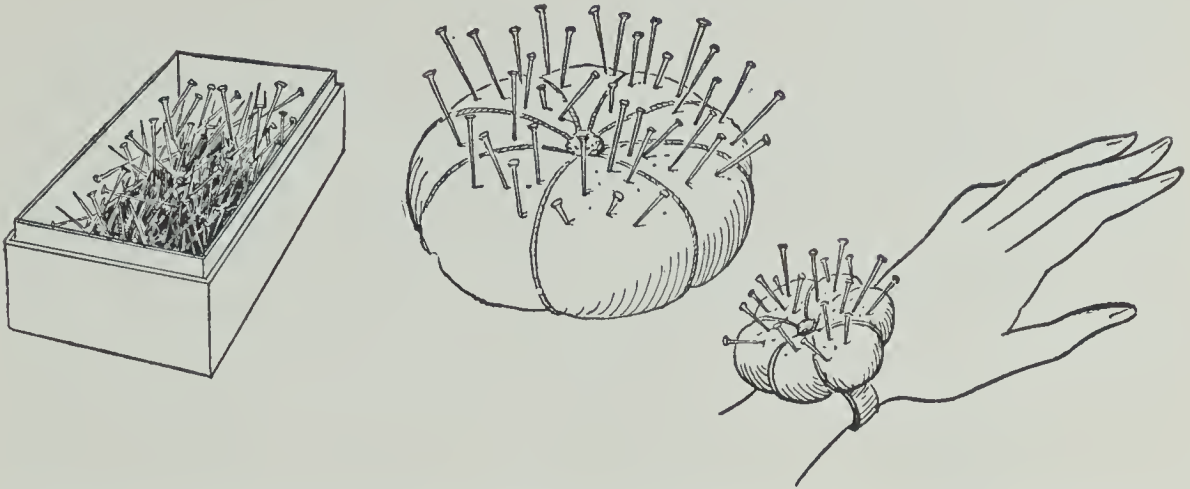
A ruler is very handy to use in measuring small parts of a garment, such as seams, tucks, ruffles, or hems. Many girls find a six-inch ruler more convenient than a twelve-inch ruler because it fits into their sewing box. A ruler made of plastic through which you can see is easier to use in sewing than one made of wood or metal.

A measuring stick that is thirty-six inches long is known as a "yardstick." As you know, thirty-six inches is the same as three feet, and three feet is the same as one yard. A yardstick is used in measuring material, marking long, straight lines, and measuring hem lengths.

PINS AND NEEDLES

To save yourself disappointment in buying and using pins and needles, remember that they must be sharp, must be kept sharp, and must be the correct size.

WAYS TO KEEP PINS



To keep pin points sharp, pins should be kept in a box or a pincushion. For handy use, you can make a cushion for your wrist by sewing a small pincushion onto an elastic band. This type of pincushion is most convenient when you are fitting garments on your partner.

Pins

The finest, sharpest pins are called “dressmaker’s pins” or “silk pins.” They are much easier to use than coarse, blunt pins that often have rough edges. They do not leave black marks, large pin holes, or pull threads in the material. Nor do they rust easily. Pins size 16 or 17 are considered the best size for general use in sewing. Pins may be bought in paper packages or in boxes. Dressmaker’s pins are sold in boxes by weight. Ordinary pins, sold in paper packages, are cheaper but often not as satisfactory.

Pins kept in a box or in a pincushion can be picked up easily while you are working and are not easily lost. Some of you may prefer using a pincushion sewed on an elastic band. This type of pincushion is most convenient when you are fitting garments on your partner.

Needles

Different kinds of sewing require different sizes of needles. When you are working on fine material, use a small, fine needle. For heavy material use a large, coarse needle. If you have difficulty threading your needle, use

EMERY BAG



An emery bag is used for polishing needles.

one that has a long eye rather than one with a small, round eye. Be careful not to use a needle that is too large for the material on which you are working, since large needles are difficult to pull through the fabric and may leave holes in it. Needles come in sizes from 1 to 12. Size 1 is the largest needle, and size 12 is the finest. For the kind of sewing you will be doing when you first start making clothes, size 7 or 8 is best for your use. Short needles are used for making short, fine

stitches, such as those used in slip-stitching or in whipping on lace. Long needles are used for darning.

Needles come in packages of twelve or twenty-four to a package. Packages may be bought that contain needles all of one size or that contain assorted sizes.

When you are not using your needles, put them in a pincushion or in a piece of woolen cloth about two inches square. This will keep your needles together so they will not get lost or become rusty.

Emery bags, often attached to pincushions, are used to polish needles. You polish your needle by pushing it in and out of the emery bag. Never leave the needle in

the emery bag, because needles left in emery bags draw moisture and rust in a very short time.

THREAD AND THIMBLE

Some of you have never used a thimble before and probably think you can sew better without one. But once you learn how to use a thimble, you will be surprised at how much neater your stitches are and how much faster you can sew. The kind of thread you use also plays an important part in making neat stitches.

Thread

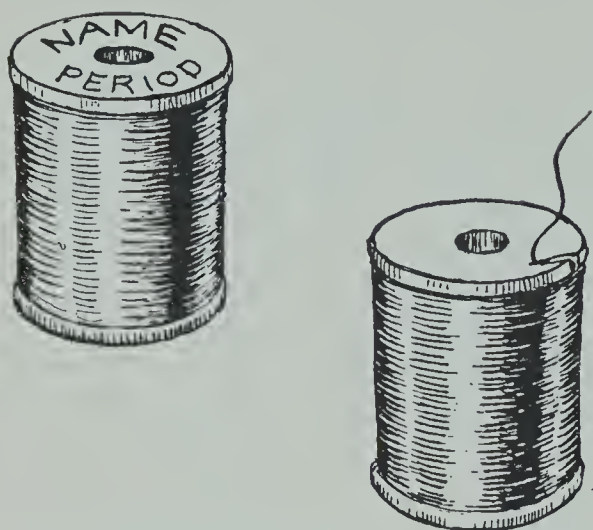
When you buy thread, you will want to consider (1) the size; (2) whether to buy cotton, mercerized, or silk; (3) the color; and (4) the number of yards of thread on the spool. Just because a spool is large is no sign you are getting more thread for your money. Look at the end of the spool to know how many yards of thread there are on the spool.

There are many different sizes of cotton thread on the market today, but sizes ranging from 40 to 70 are most commonly used in sewing. Size 40 is used for very, very heavy sewing. Size 70 is used on sheer cotton materials. For ordinary sewing, use size 60.

Mercerized thread is used for sewing rayon, silk, wool, and linen material. Silk thread may also be used on silk, rayon, and wool, but it is much more expensive than mercerized thread. Besides, stitches made with silk thread are very noticeable.

When selecting colored thread to match material, unfasten the end of the thread and try just a single strand on the material. This is much more satisfactory

MARKING AND FASTENING THREAD



To mark your thread, remove the piece of paper on the end of the spool and write in ink your name and the period in which you take clothing. Each time you finish using your thread, put the end of the thread into the cut place in the spool.

When you finish using your thread, pull the loose end of the thread into this cut place so as to prevent the thread from unwinding. If the cut place has been broken off, you may make another with a razor blade.

To mark your spool of thread, remove the paper on the end of the spool. Then write on it, in ink, your name and the period in which you take clothing.

Thimble

You may have had difficulty using a thimble the first time because you tried to use your mother's thimble or just any thimble you found around the house. More than likely none of them fit your finger properly. Your

than holding the whole spool of thread up against the material. Choose colored thread that is a little darker than the material, because thread always stitches lighter than it appears on the spool.

Use colored thread for basting, because it is easier to see when you remove your bastings. You can save money by using odds and ends of colored mercerized thread you happen to have on hand.

At the end of every spool of thread there is a cut place in the wood.

When you finish using

thimble should fit the longest finger on your right hand. To make sure that your thimble fits, buy it yourself. When you do, try on different-sized thimbles until you find one that fits your finger perfectly and feels comfortable—not too loose and not too tight. It should be large enough to cover the end of your finger, yet it should be tight enough not to fall off when you move your hand around.

It is difficult to use a thimble that is too large; however, in case you have to, you may make it fit your finger better by putting a piece of adhesive tape inside of it or by wrapping your finger with a small piece of material before you put it on.

Your thimble should be light in weight, with small indentations. It may be made of aluminum, plastic, steel, silver, or gold. Thimbles made of nicked steel are perhaps the best buy, because they are firm and do not tarnish and because they are not as expensive as gold or silver. Plastic and aluminum thimbles are very popular because they are cheap; however, they are not as durable as nicked steel.

Thimbles are very easily lost; therefore, they should be marked. This may be done by putting your initials on with nail polish or by scratching them on with a file or a nail. You may also print your name in ink on a small piece of adhesive tape that has been placed around the thimble.

SEWING BOX

Each of you will need something in which to keep your sewing equipment and the article you are making. A box is usually considered best, because it can be kept in order more easily than a paper bag. The size of the

box will depend upon the size of the garment you are making. It should be large enough to hold everything without wrinkling your material. However, the box should not be so large that your sewing slides around in it.

You will find it most convenient to keep your small pieces of sewing equipment—such as pins, thread, thimble, and bobbin—in a small box so they may be easily found.

Other important points to remember about sewing equipment are these:

- 1) It pays in the long run to buy the very best sewing equipment you can afford.
- 2) Have all of the necessary equipment before you start to sew.
- 3) Mark each piece of sewing equipment in some way so it can be easily identified.
- 4) Know how to use each piece of equipment.
- 5) Keep your things in a certain place so you will not have to waste time looking for them.
- 6) Give all sewing equipment the best of care. Remember that pins, needles, or scissors exposed to damp air will rust.
- 7) Do not borrow or lend sewing equipment unless absolutely necessary.

THE IRON AND IRONING BOARD

While you are studying clothing, you will hear the following statement many, many times: “Press as you go.” From this, you might know that an iron and

ironing board are considered essential parts of your sewing equipment.

The iron

You will want to hold your iron firmly, but not tightly. (See the top drawing on page 168.) Notice that the fingers do not push against the thumb. When you hold an iron too tightly, your hand will tire more quickly.

When you are not using an iron, stand it up or put it on a stand. Carelessness in the use of electricity is one of the worst fire hazards. Therefore, if you leave an iron, or any other electrical appliance, for even a minute, always pull the plug out of the socket first.

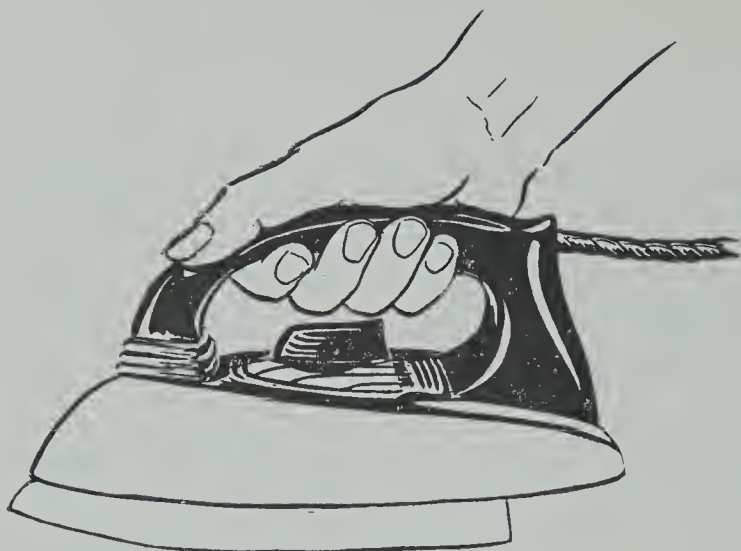
Whenever you connect an iron or disconnect an iron, hold the plug, not the cord. Be sure that your hands are dry, because you can get an electric shock by connecting or disconnecting any type of electrical appliance with wet hands.

Most irons on the market today have a temperature control for various materials. This control will help you keep your iron at the correct temperature. However, it is still safer to test the temperature of the iron on a scrap of the material on which you are working before pressing the garment itself.

Many electric irons with heat control are operated only on alternating current. These irons are not to be used on direct current. If you do not know what kind of electric current you have, ask your father or your science teacher.

A clean iron is easier to use and does the pressing better. To clean your iron or remove starch from it, put some salt on a piece of heavy paper, or in a flat pan or a box, and iron over it while the iron is hot.

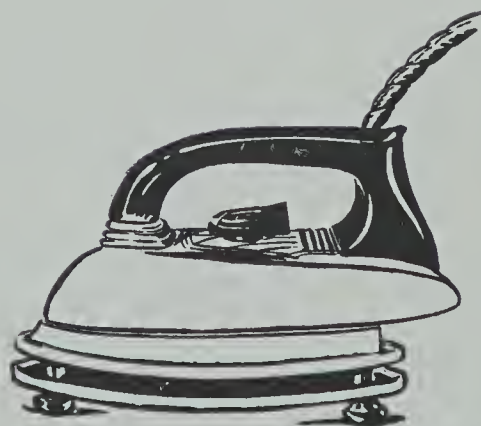
HOW TO USE AN IRON



An iron should be held firmly, but not tightly, as holding an iron tightly will cause your hand to tire quickly.



When not in use, an iron should be stood up on the end or . . .



. . . put on a stand. Never leave an iron on the board, even for "just a minute."

Starch may also be removed from the bottom of your iron by rubbing paraffin on it and then ironing over heavy paper.

The ironing board

Pressing is made much easier by having an ironing board covered with soft, smooth padding. For this you may use cotton blankets or sheet wadding. Sheet wadding is especially designed for padding in that it does not pack after having been used many times.

The ironing-board cover may be made of unbleached muslin or old sheeting. Some covers on the market today are made of a material that has been chemically treated so it will not scorch or burn. Even though this type is more expensive, many people consider it the best buy because of its lasting qualities when given the proper care. It should be sponged off with clear water every third or fourth time the ironing-board cover is used after a big ironing. Like any other cover, it should be washed every time it becomes the least bit soiled. Ironing-board covers that are removable may be kept clean easily. Regardless of how the ironing-board cover is made or what material it is made of, it should fit the ironing board so tightly that it cannot wrinkle.

EXTRA THINGS TO DO

1. Give two ways you may mark the following pieces of sewing equipment: scissors, thimble, thread, ruler, and tape measure.
2. What items would you include in a sewing box you keep in your room?
3. Measure three yards of material with a tape measure, a

ruler, and a yardstick. Which is the easiest to use? Which seems most accurate?

4. Try sewing on a piece of thin, closely woven material with a large needle. Report your results to the class.
5. Stitch with thread exactly the same shade as your material. Then stitch with thread a little darker or a little lighter. Which would be a better choice?
6. Demonstrate how the article on which you are sewing and your sewing equipment might be arranged in your sewing box so that they will not slide around.
7. Divide the class into two groups. Have a contest for two weeks, or any certain length of time, to see which side is better at putting away the equipment that belongs to the school, such as the machine, iron, and ironing board.
8. Clip pictures of three or four new irons on the market and attach advertising to show the good qualities of each. Practice holding an iron as shown in the diagram on page 168. How does this differ from the way you usually hold an iron?
9. Prepare an interesting talk on how any one piece of sewing equipment is made, such as pins, needles, pincushions, or a pair of scissors. Any encyclopedia will give you information on this.
10. Describe to your classmates the scissors, pins, needles, and thimbles used years ago. Pages 297 to 301 in *From Thimble to Gown*, by Ethel Van Gilder, will give you this information.

Chapter Nine **USING THE**

SEWING MACHINE

The best way to learn how to use a sewing machine is step by step as you go along. Because sewing machines are expensive, they must be handled with special care. Even opening and closing a machine is important.

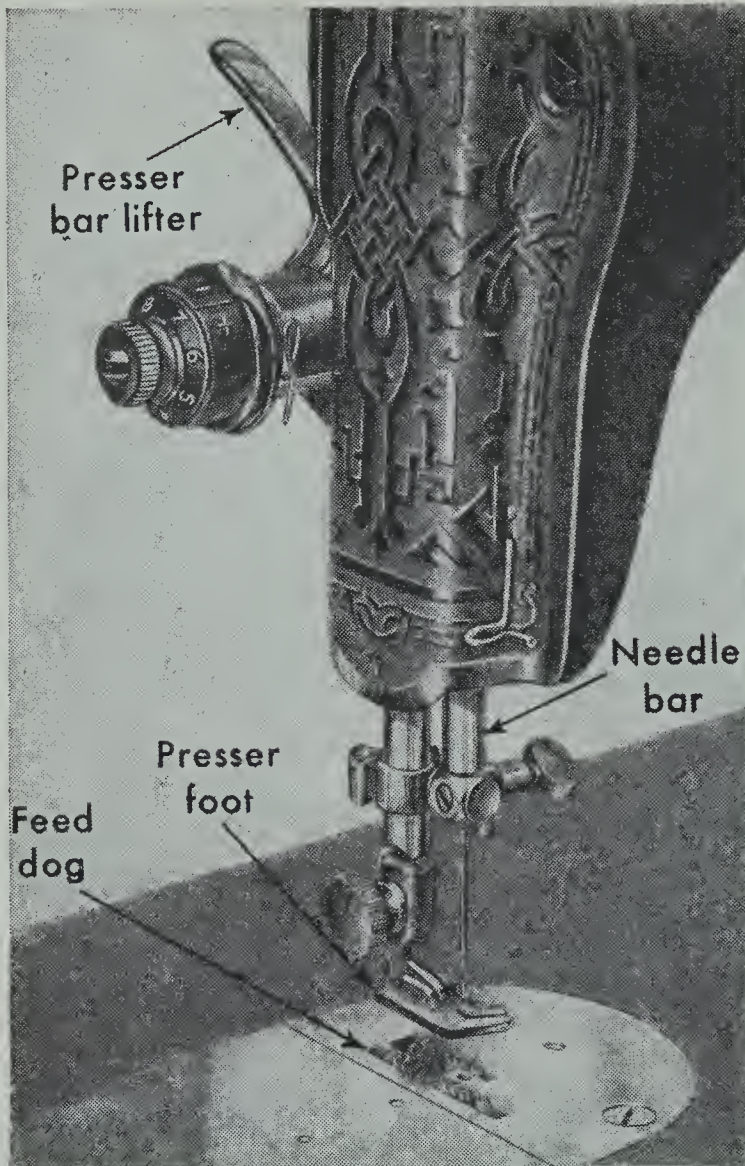
KINDS OF MACHINES

You may have a different kind of sewing machine in your home from the one used at school. However, the principle is the same on all sewing machines. Therefore, if you learn how to use one, you can use another equally well.

Sewing machines that are run by foot are called “treadle machines.” Those that are run by electricity are called “electric machines.” A treadle machine will do just as good work as an electric machine, because both machines are the same except in the way they are run.

The treadle machine

A treadle machine is less expensive than an electric machine and will do just as good work if it is operated properly. A machine is made up of many delicate parts that must be given the proper care and consideration. Learning to use the machine will be much easier for you if you learn the name and purpose of each part as you learn to use it.



COURTESY OF THE SINGER MANUFACTURING CO.

The feed dog has small teeth that go up and down when the machine is sewing. When the presser bar lifter is raised, the presser foot is also raised. When the presser bar lifter is lowered, the presser foot is also lowered. The needle bar holds the needle as it carries the thread, on top of the machine, up and down through the material each time a stitch is made.

Parts. The part of the sewing machine that does the sewing is called the “head.” The large wheel on the right side of the machine is called the “balance wheel.” Find these parts on your sewing machine.

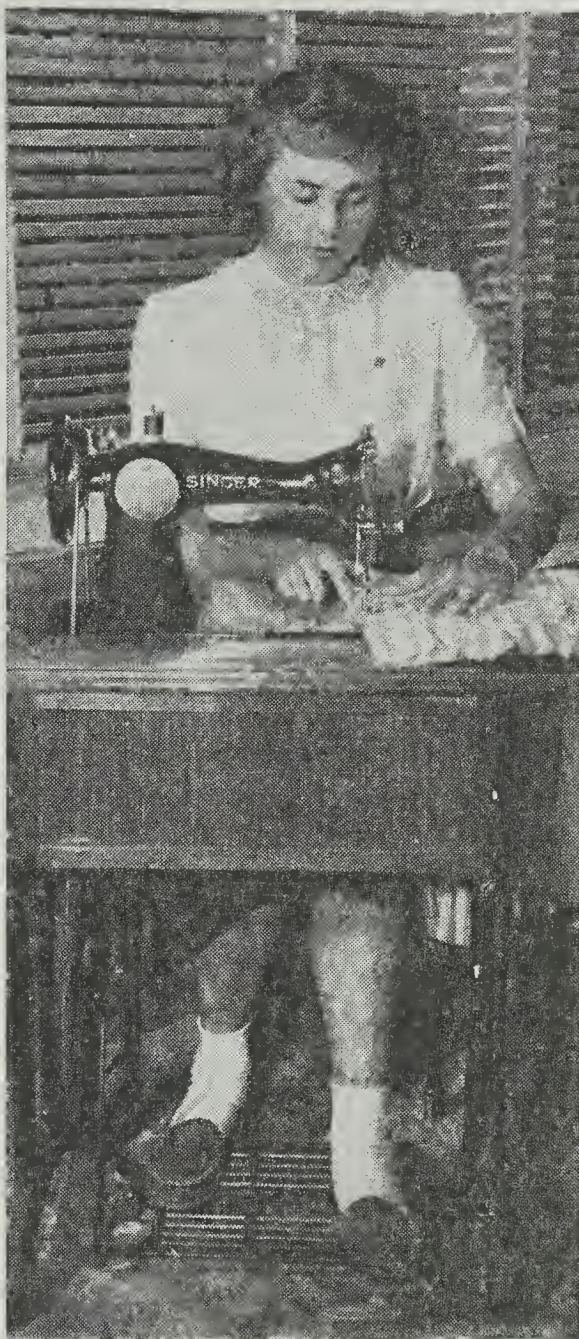
At the bottom of the machine you will notice a footrest. This is called the “treadle.” The large wheel under the table of the machine is called the “drive wheel.” The drive wheel is connected with the balance wheel and the treadle by a belt. When the balance wheel turns, the drive wheel also turns at the same time. As you turn the balance wheel, the machine needle moves up and down.

The presser foot is used to hold your material in place as you sew on it. The small teeth found under the presser foot, which go up and down when you sew, are called the "feed dog." The presser foot is raised or lowered by means of the presser bar lifter. When the presser bar lifter is down, the presser foot is also down. When the presser bar lifter is raised, the presser foot is also raised. Find the presser foot, the feed dog, and the presser bar lifter in the picture on page 172.

As soon as you have learned the parts of the machine and their uses, try to do some sewing on a piece of paper.

Operation. The first thing you should learn about using the sewing machine is how to sit correctly. Study the picture at the right so that you will know how to sit at the machine and where to put your

POSITION WHEN SEWING



ZINTGRAFF

To sit correctly at the machine, adjust your chair to a comfortable position so that you are sitting directly in front of the needle. When treading the machine, put your left foot in the upper left corner and the right foot in the lower right corner of the treadle.

feet on the treadle. Then sit down at the machine and adjust your chair to a comfortable position so that you are sitting directly in front of the needle. Most girls prefer to have the front legs of the chair even with the front edge of the machine. Sit well back in your chair and bend your body from the hips.

It is harmful to run a machine without sewing on something. Use a newspaper to sew on while you are learning to treadle. Of course it will not be necessary for the machine to be threaded while you are learning to treadle. Your teacher may even remove the needle so there will be no danger of your getting hurt.

Raise the presser foot and place the paper under it. Lower the presser foot and you are ready to start treading. To treadle, place your feet on the treadle. Then, start the machine by turning the balance wheel with your right hand. As you turn the balance wheel, allow your feet to ride backward and forward on the treadle. As soon as your feet have the rocking movement, you may start pushing with your toes and then with your heels. Keep practicing until the machine runs smoothly.

To stop the machine, slow down the treadle with your feet; then stop the machine completely by putting your right hand on the balance wheel.

Keep practicing until you can start and stop the machine with ease, as well as treadle it smoothly. You might do this by saying the following over and over: "Start, 1, 2, 3, stop; start, 1, 2, 3, stop," and so on. Next, practice to see how slowly you can run the machine without stopping it.

As soon as you have learned how to treadle on the machine, you are ready to learn how to stitch straight. To do this you may use pieces of paper with lines on

them, similar to those shown on page 193. If your teacher does not have sheets like these for you to use in practicing, you may make your own. As you stitch on these sheets, stop from time to time and look at the holes in the paper made by the needle to tell if you have been stitching straight.

The electric machine

An electric machine is easy to use, but unless you are careful, it will soon be moving so fast that you can't sew straight.

Parts. The parts of the electric machine are the same as those of the treadle machine, except for the parts used in running the machine, such as the treadle and the motor. Before trying to use an electric machine, it would be well to review the parts of a treadle machine, as explained on pages 172 and 173.

Operation. To start an electric machine, turn the balance wheel with your right hand and at the same time lightly push on the knee lever, or foot-control lever, of the machine. To stop the electric machine, gradually lessen the pressure on the electric control. Then place your right hand on the balance wheel to stop the machine completely. Practice until you can start it, control the speed, and stop it easily and smoothly. It is good practice to see how slowly you can run an electric machine.

THREADING THE MACHINE

Not all machines are threaded exactly alike, but the general procedure for threading them is the same. For example, when threading the upper part of any sewing machine, there are four important parts to think about:

namely, the spool pin, the tension, the thread take-up, and the needle. (See illustration on page 177.) Between these parts you will find thread guides that are used to hold the thread in place.

On different machines these parts are located in different places, but the order of threading them is the same. Therefore, memorize this order: (1) spool pin, (2) tension, (3) thread take-up, and (4) needle.

Threading the upper part

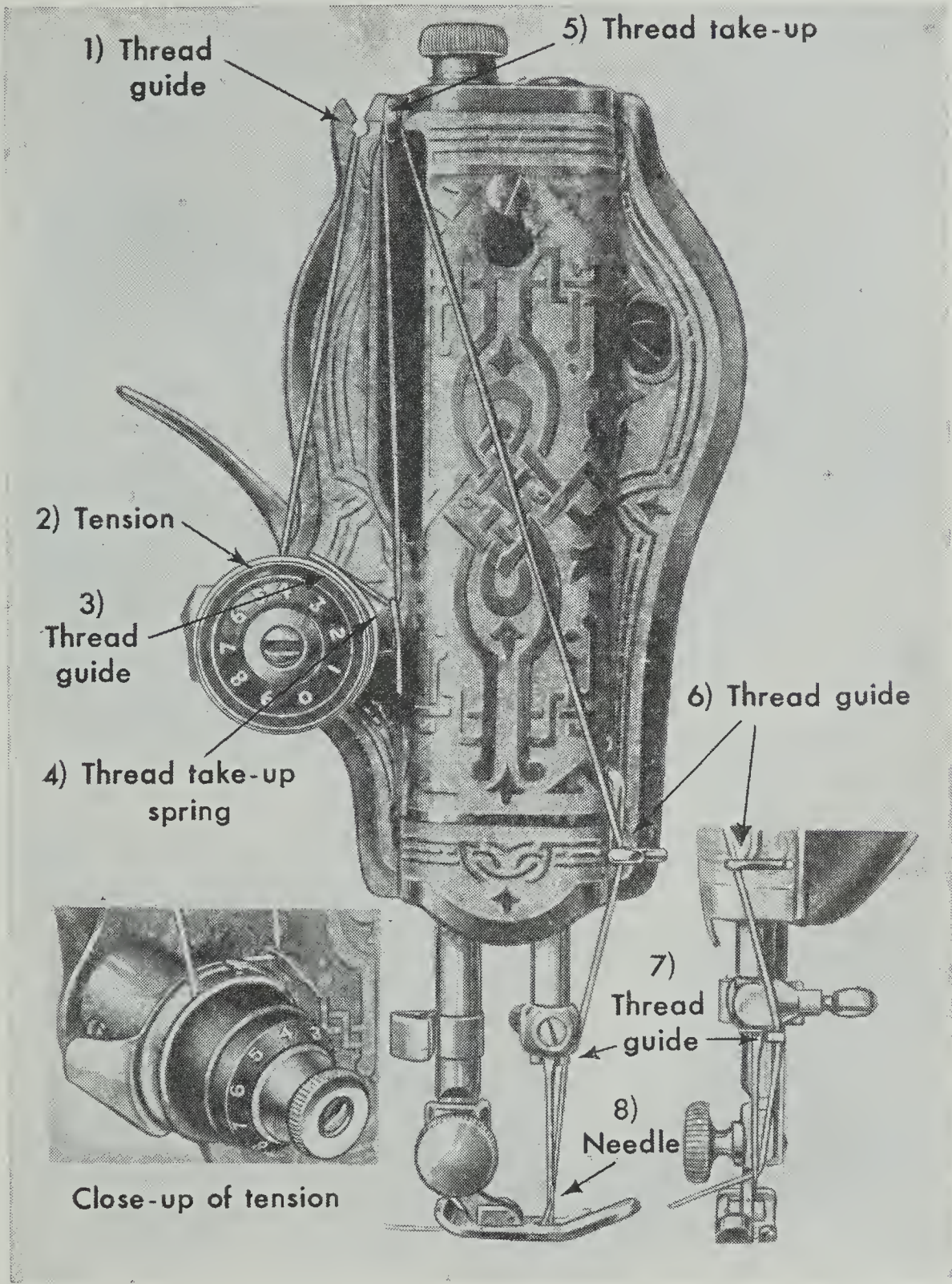
Put the spool of thread on the spool pin. Then follow these steps according to the numbers in the photograph on the opposite page:

- 1) Bring your thread over the thread guide.
- 2) Pull the thread between the two round pieces of metal marked "Tension."
- 3) Bring the thread up over the thread guide at the top of the tension.
- 4) Pull the thread into the thread take-up spring.
- 5) Raise the thread take-up as high as it will go. Put the thread through the hole in the thread take-up from the back to the front.
- 6) Bring the thread down through the thread guide.
- 7) Pull it through the lower thread guide.
- 8) Thread the needle. The needle in the picture is threaded from right to left. However, on some machines the needle is threaded from left to right.

Winding the bobbin

The steps in putting thread on all types of bobbins are similar to those given below. Study the photograph on page 178 and follow these directions:

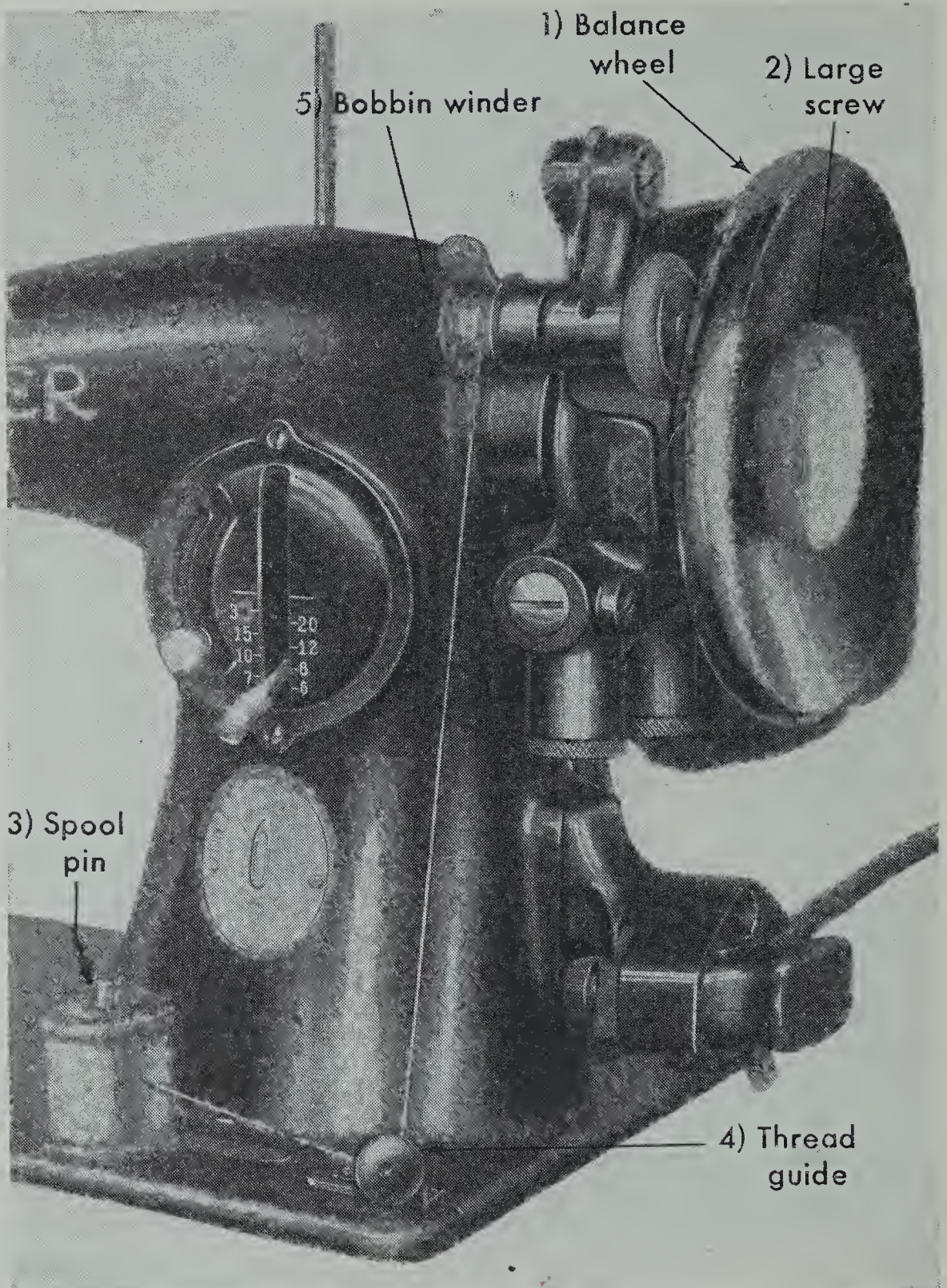
HOW TO THREAD A MACHINE



© T.S.M. CO.

For directions on threading a machine, see the opposite page.

HOW TO WIND THE BOBBIN



© T.S.M. CO.

For directions on winding the bobbin, see the opposite page.

- 1) Hold the balance wheel with your left hand.
- 2) As you do, use your right hand to turn the large screw in the center of the balance wheel toward you.
- 3) Put the thread on the spool pin at the lower part of the machine.
- 4) Pull the thread under and between the two round pieces of metal which serve as a thread guide.
- 5) Put the bobbin on the bobbin winder. Check to see that the small piece of metal on the bobbin winder fits into the little hole in the side of the bobbin. Put the end of the thread through one of the little holes in the left side of the bobbin. This thread should be put from the inside of the bobbin to the outside of the bobbin so that you can hold the end of the thread.

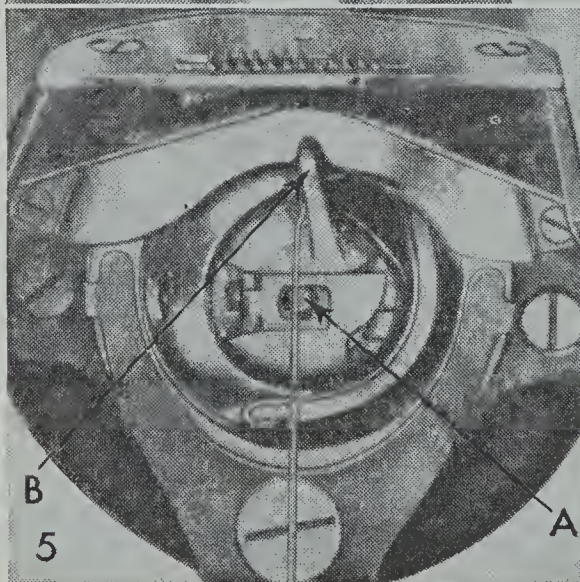
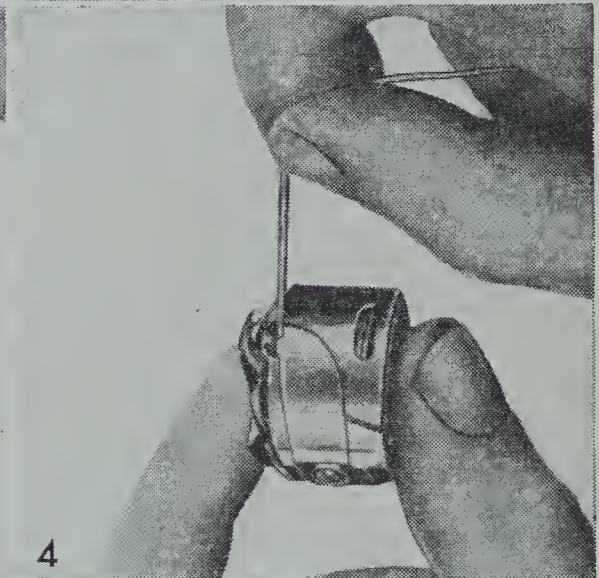
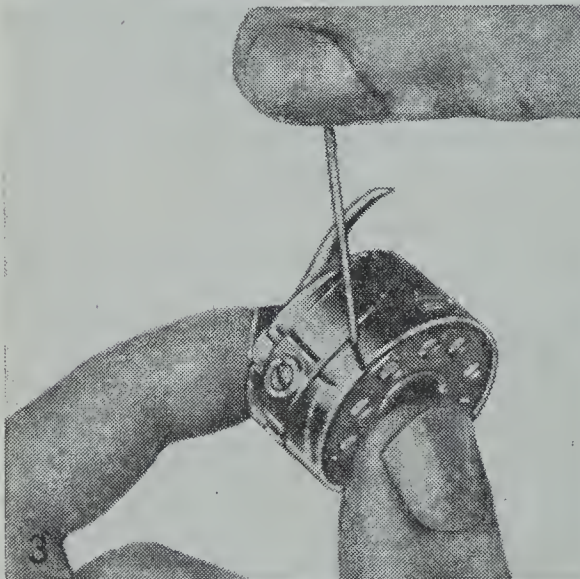
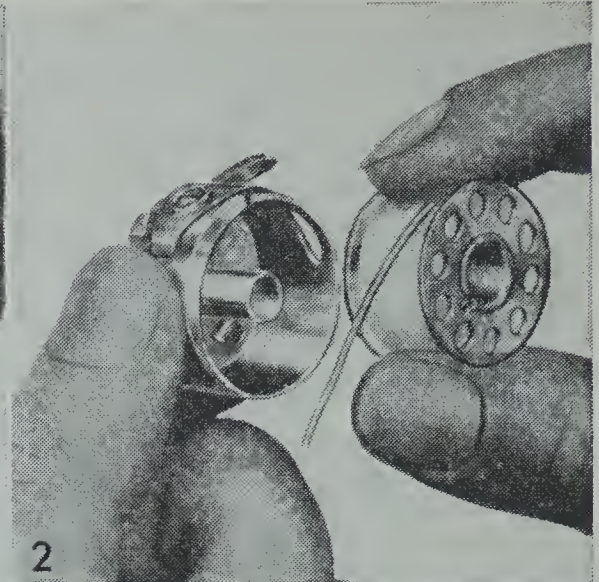
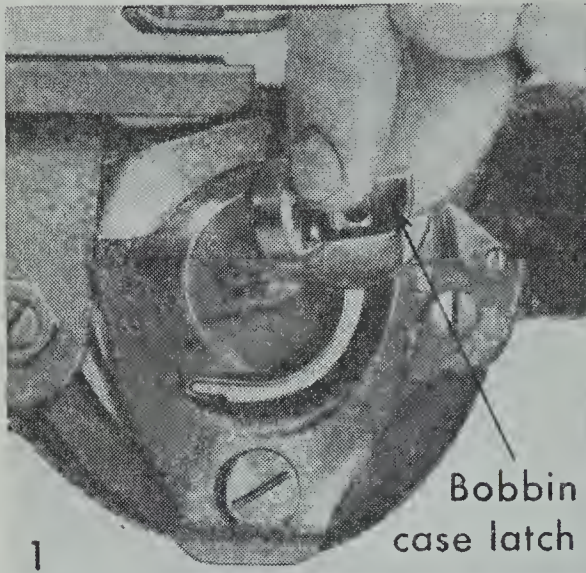
Hold the end of the thread as you slowly start the machine. Run the machine smoothly so as to wind the bobbin evenly.

Threading the lower part

To thread the lower part of the machine, study the photographs on page 180 and take the following steps:

- 1) Remove the bobbin case by pulling on the bobbin-case latch.
- 2) Hold the bobbin between the thumb and first finger of the right hand. [Notice in the illustration that the thread is on top and draws from right to left.] Hold the bobbin case in the left hand so that the slot, or cut place, in the bobbin case is on top.
- 3) Put the bobbin into the bobbin case and pull the thread into the little slot, or cut place, on the side of the case.

TO THREAD LOWER PART OF MACHINE



1) Remove bobbin case. 2) Hold bobbin so thread draws from right to left. Hold bobbin case so slot is on top. 3) Put bobbin in bobbin case. 4) Pull thread under tension spring. 5) Hold bobbin-case latch as in step No. 1. Place hole in center of bobbin case on rod A with position finger B in notch at the top.

- 4) Keep pulling down on the thread. As you do, it will slide between the tension spring and the bobbin case until it gets to the end. When you finish, you should have about three inches of thread hanging from the bobbin case.
- 5) Hold the bobbin case as you did when you removed it in step 1. Then place the hole in the center of the bobbin case on the rod marked "A" in the illustration. The position finger marked "B" should fit into the little notch at the top.

STITCHING WITH THE MACHINE

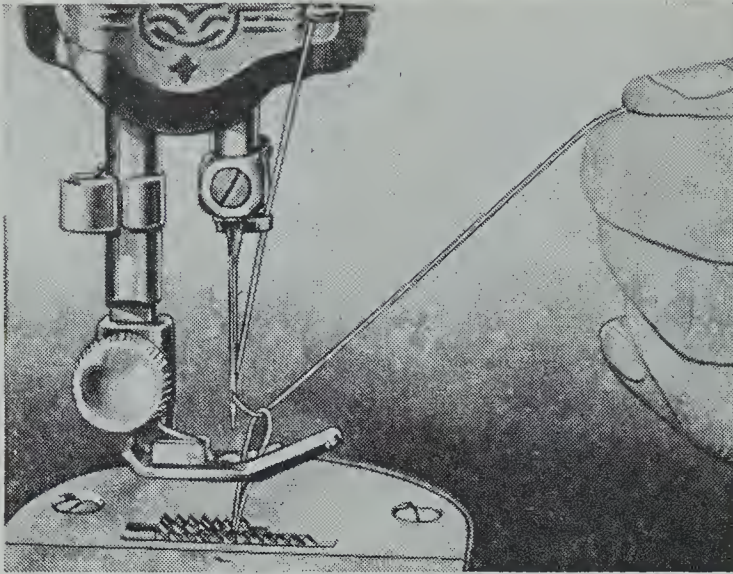
To make sure your machine is threaded correctly and is stitching as it should, stitch on a small piece of material before you start stitching on the garment you are making. If you plan to sew on two thicknesses of material, fold the material over so that it is double. To have neat machine stitches that you will be proud of, you should also do the following things.

Getting ready to stitch

Before you start to stitch, make sure the two threads are back between the two toes of the presser foot. To do this, study the photograph on page 182 and take the following two steps:

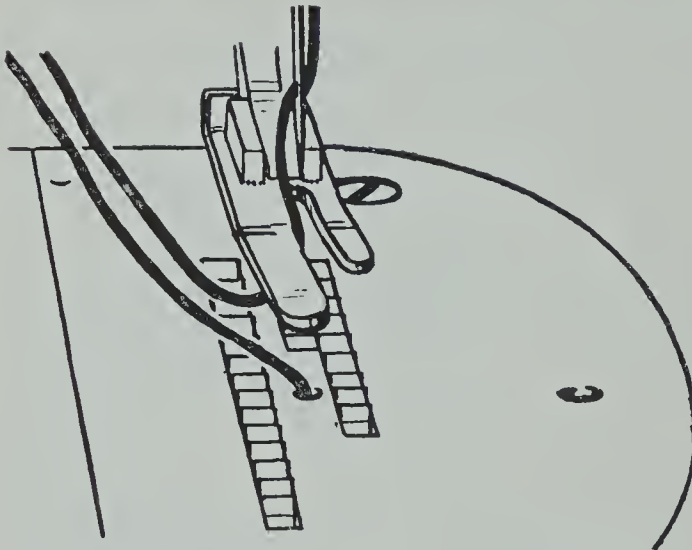
- 1) Hold the end of the upper thread firmly in your left hand. Turn the balance wheel toward you with your right hand, making one complete circle. By so doing the needle goes down as far as it will go, and then back up as high as it will go. As it does, it will pull up the bobbin thread enough so that you can catch hold of it.

GETTING READY TO STITCH



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1) Hold the end of the upper thread firmly in your left hand. Turn the balance wheel toward you with your right hand, making one complete circle, so as to pull up the bobbin thread enough to catch hold of it.



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2) Pull both threads back between the toes of the presser foot before starting to stitch.

2) Pull the two threads back between the toes of the presser foot.

Next, check to make sure the thread take-up is as high as it will go; otherwise, the thread will pull out of the needle the first time you take a stitch.

Stitching on material

Place your material under the presser foot so that the very first stitch will be taken in the material. The side

of the presser foot should come next to the basting. By so doing, you may use your basting as a guide. It is unwise to stitch on top of the basting, because your machine stitches will not be pretty and the basting will be difficult to remove.

As you stitch, hold the material in place with both hands. Do not hold your fingers too close to the needle. If you pull or push on the material, the stitches will not be even. Besides, you may break the needle. Your last stitch should be taken in the very edge of the material.

It is unwise to run a threaded machine without material under the presser foot, because the threads tangle, making a knot in the bobbin case that stops the machine.

If you have trouble stopping the machine at the edge of the material or any exact point in your sewing, stop a little before you get there. Then slowly turn the balance wheel by hand until you get to the correct place.

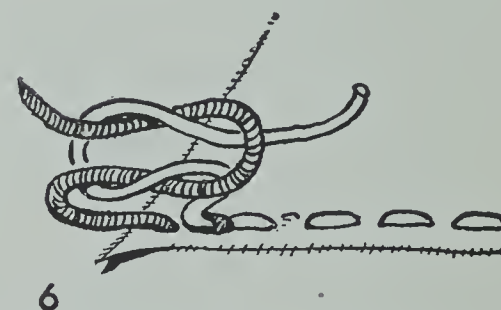
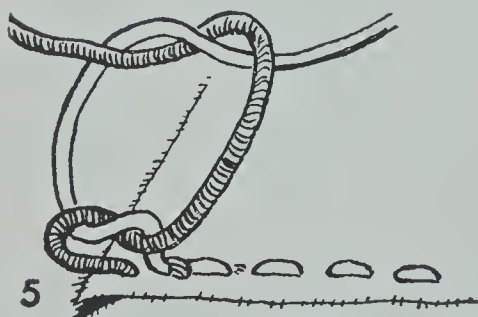
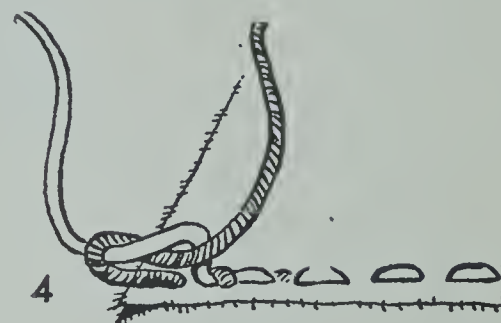
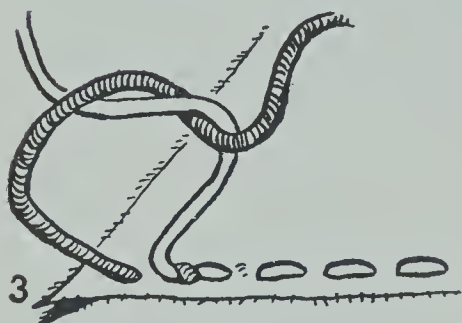
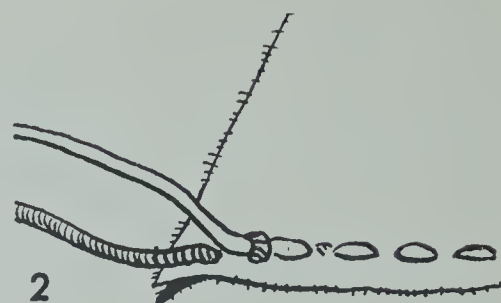
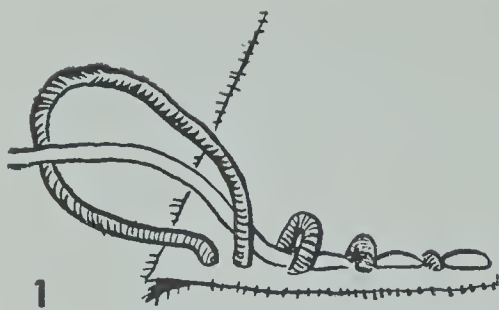
To remove the material so that your machine will be all ready to start stitching again, take the following steps:

- 1) Raise the needle and the thread take-up as high as they will go.
- 2) Raise the presser foot; then pull the material back so that the thread comes between the toes of the presser foot.
- 3) Cut the thread, leaving three or four inches on the material and the same amount on the needle. To cut the thread, use the thread cutter on your machine.

Fastening machine stitches

At the end of seams, darts, and various other places you should fasten the machine stitches so they will not come

HOW TO TIE MACHINE STITCHES



For detailed directions on tying machine stitches, see page 185.

out. This may be done by backstitching on the machine or tying the threads on the wrong side.

To backstitch on the machine. Some machines will stitch both forward and backward. When the lever on the stitch regulator is down, the machine stitches forward. (See photograph on page 188.) To stitch backward, raise the lever as high as it will go. To fasten machine

stitches it is usually best to backstitch only about one-half inch.

To tie machine stitches. When tying machine stitches, you will find it helpful to study the drawings on page 184. As you do, pretend that you have been stitching with black thread on top of the machine and white thread on the bobbin, and take the following steps according to the numbers on the drawings:

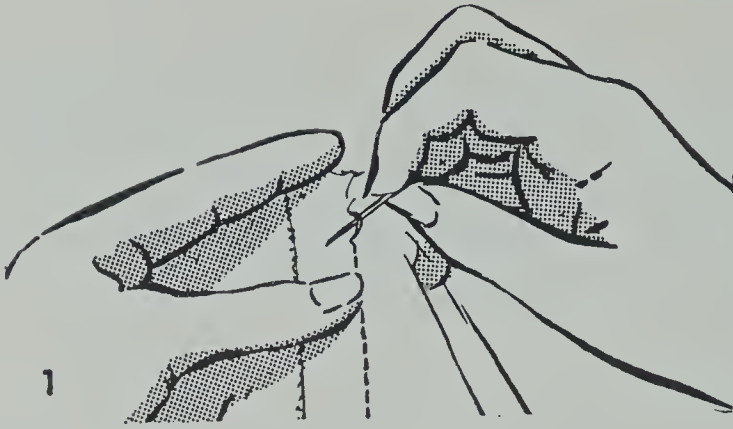
- 1) Pull the white thread so as to loosen the thread on the other side of the material.
- 2) Take hold of the black loop and pull the end of the thread through to the wrong side of the material.
- 3) Hold the black thread in your left hand and the white thread in your right hand. To make a knot, put the end of the black thread over and under the end of the white thread.
- 4) Pull the two threads so that the knot comes down to the machine stitching. Then pull the threads tight.
- 5) Put the end of the white thread over and under the end of the black thread.
- 6) Pull threads tight. The drawing shows a close-up of how the threads should look just before they have been pulled tight.

It is not necessary to fasten all machine stitches—only those that are likely to come out. But be sure to backstitch or tie all threads that should be fastened, such as at the end of seams, darts, pleats, and the ends of the placket.

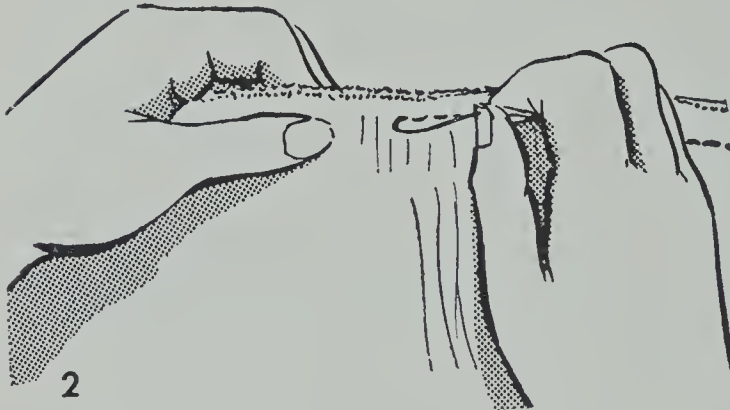
Ripping machine stitches

Every good seamstress has to rip at one time or another. The important thing is to learn how to rip quickly and

RIPPING MACHINE STITCHES



1) If you do not have a thread long enough to take hold of, use a pin to pick out a few of the stitches on one side of the material.



2) Pull the thread; then break it by giving it a quick jerk.



3) Turn the material to the other side and scratch the machine stitching with your fingernail.



4) Take hold of the thread and pull it as you did before. Then give the thread a quick jerk.

neatly. When ripping out machine stitches, you must take special care that you do not stretch or tear the material as you rip. Neither will you want to rip out any more stitches than necessary.

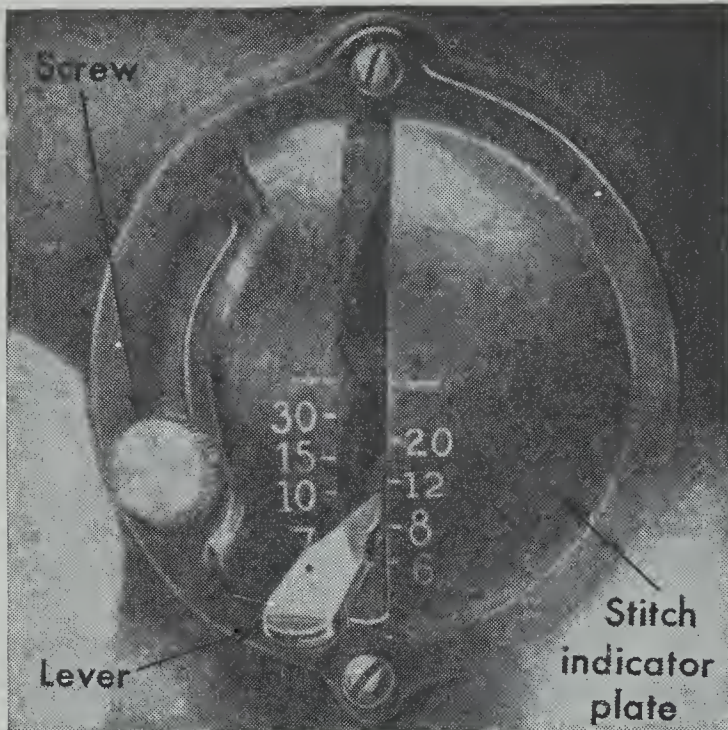
When ripping anything, always remember that it is much easier to rip if both the material and thread are perfectly dry. Therefore, never pull the thread with your teeth. When ripping, you will find it helpful to study the drawings on page 186 and take the following steps according to the numbers on the drawings:

- 1) Use a pin to pick out a few of the machine stitches on one side if you do not have a thread long enough to take hold of.
- 2) Pull the thread. Then break it with a quick jerk.
- 3) Turn the material to the other side and scratch the machine stitching with your fingernail.
- 4) Take hold of the thread, pull it back, and break it by giving the thread another quick jerk, and so on.

Shortening or lengthening stitches

To learn how to shorten or lengthen machine stitches, you will have to learn how to adjust the stitch regulator. (See photograph on page 188.) The numbers on the stitch indicator plate tell you how many stitches you may have per inch. About twelve stitches to an inch will probably be best for most of your sewing. Stitches that are too short may pull or even cut your material, in addition to being difficult to remove in case you have to do any ripping. Stitches that are too long make weak seams and cheapen the appearance of your garment. To change the length of the machine stitches, study the photograph and take the following steps:

STITCH REGULATOR



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The stitch regulator is used to shorten or lengthen stitches, as described below. It is also used to fasten stitches by stitching backward. (See page 184.)

- 1) Loosen the screw by turning it to the left. Push it down as far as it will go.
- 2) Move the lever to the number of stitches you wish to have in one inch.
- 3) Move the screw as high as it will go.
- 4) Tighten the screw by turning it to the right.

Replacing a needle

If you pull on your material too tightly as you stitch on the machine, you may break a needle. If your material puckers as you stitch, you may need a new needle.

To replace a needle properly is most important, because the upper thread on your machine will break if the needle has not been replaced correctly. To replace a needle, take the following steps:

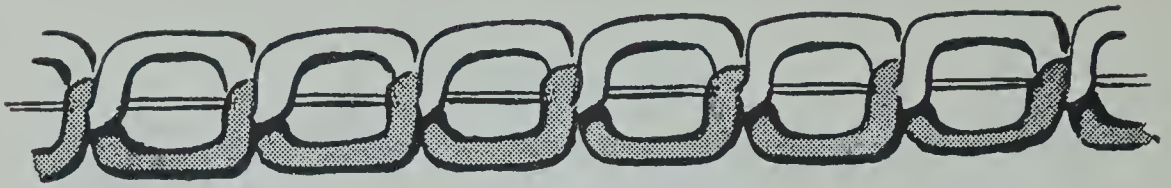
- 1) Turn the balance wheel until the bar that holds the needle, called the "needle bar," is as high as it will go.
- 2) Loosen the screw.
- 3) Remove the old needle.
- 4) Hold the new needle so that the flat side of the needle is toward the left. On some machines it is supposed to be toward the right. Check your machine booklet to make sure which it is.
- 5) Put the needle into the little hole in the needle bar as far as it will go.
- 6) Tighten the screw.

Regulating the tension

Even though your machine stitches may be perfectly straight, your sewing will not look its best unless the tension of the machine is correctly adjusted. [Find the tension in the photograph on page 177. This tension is referred to as the "upper tension." The tension on the bobbin case is referred to as the "lower tension."] The upper tension makes the thread on top of the machine either tight or loose. The lower tension makes the thread on the bobbin either tight or loose. Unless you know what you are doing, never bother the tension.

A good machine stitch is just as tight on the topside of the material as it is on the underside of the material. As you study the drawings on page 190, pretend that you are looking at a side view of your machine stitches under a magnifying glass. The white loops at the top represent the thread on the topside of the material. The two lines through the middle represent the two pieces of material.

GOOD AND BAD MACHINE STITCHES



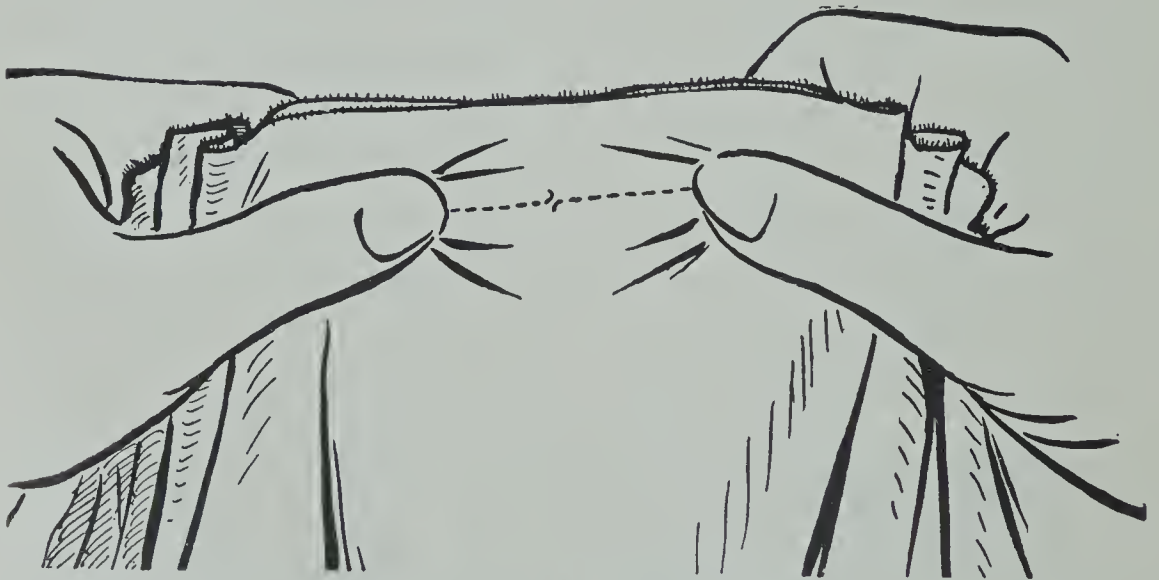
Good stitch (correct tension)



Upper tension too tight



Upper tension too loose



If the tension is not correct, the stitch may break.

The black loops represent the thread on the underside of the material. Notice in the top drawing that the top thread and the bottom thread are locked exactly in the middle each time a stitch is made. A stitch like this looks the same on both sides of the material.

When the upper tension is too tight, the upper thread will be straight on the topside of the material, as shown in the second drawing. To loosen the upper tension, turn the screw to the left. When the upper tension is too loose, the lower thread is straight, as shown in the third drawing. To tighten the upper tension, turn the screw to the right.

Sometimes when you are sewing you will want to change your tension for a few minutes and then change it back again. To do this, notice which number on the number dial is opposite the straight line. Write this number down, and change the tension as you wish. Then when you have finished, change it back to the number you wrote down.

The lower tension, which is the one found on the bobbin case, needs regulating occasionally, but usually the tension of the machine can be adjusted by tightening or loosening the upper tension only. The lower tension should be regulated by someone who has had a great deal of experience with a sewing machine.

Whenever the upper tension or lower tension is too tight, the threads will break, as shown in the bottom drawing on page 190. Whether you loosen or tighten the tension, always put the presser foot down.

CARE OF THE MACHINE

From time to time as you studied about the machine, you were told to do this and not to do that in order to

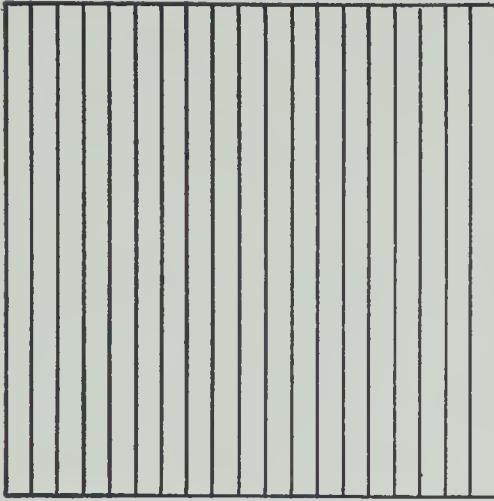
give your machine the very best of care. These are the things you will want to be especially careful about:

- 1) Keep the machine closed when it is not being used so as to prevent dust from getting in.
- 2) When you open or close the machine, use two hands to raise and lower the head of the machine.
- 3) Dust the machine before you use it, in order to keep the article you are sewing on clean.
- 4) Always have something under the presser foot when you stitch on the machine.
- 5) Oil the machine frequently with machine oil, according to the direction book that comes with your machine. Of course you should first remove any dust or lint that has collected in the little holes through which you drop the oil. Stitch on paper for a few minutes after the machine has been oiled.

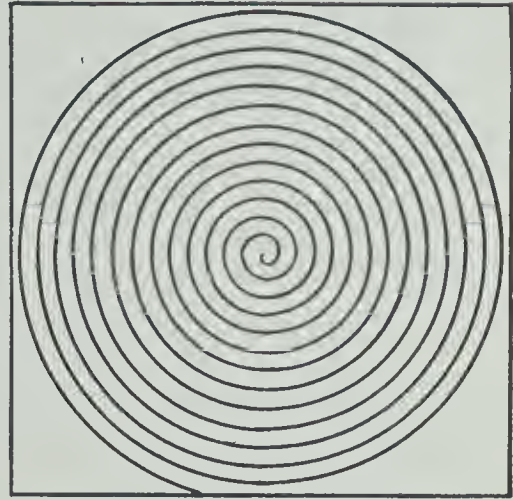
EXTRA THINGS TO DO

1. Compare the prices of various models and makes of sewing machines.
2. From an encyclopedia, find out who invented the sewing machine. Write one-half page on how the machines of long ago differ from those we have today.
3. List five "do's" and five "don'ts" to be observed in using the sewing machine.
4. Stitch two pieces of material together with a straight row of machine stitching about twelve inches long. Cut the material in half and dampen one piece. Demonstrate to your classmates how much easier it is to rip a dry seam than it is to rip a wet seam.
5. Learn to stitch straight and curved lines and to turn corners by practicing on charts similar to those on the opposite page. If your teacher does not have sheets like these for

CHARTS FOR PRACTICE STITCHING

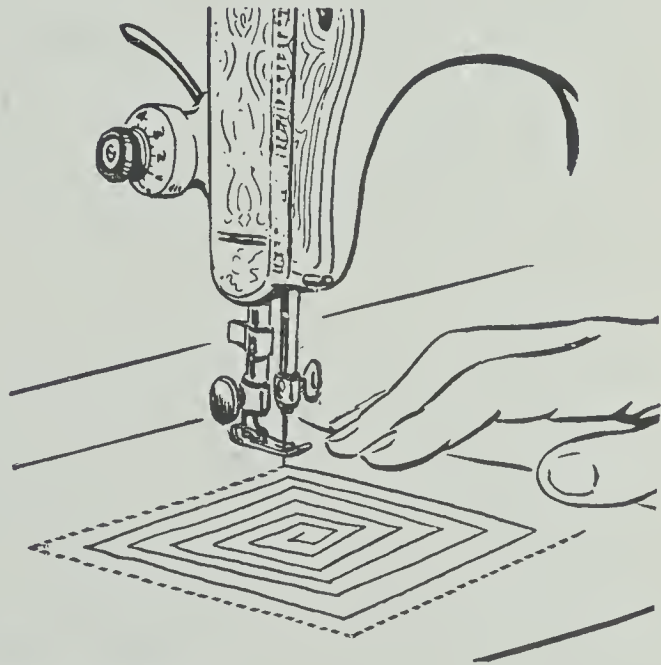
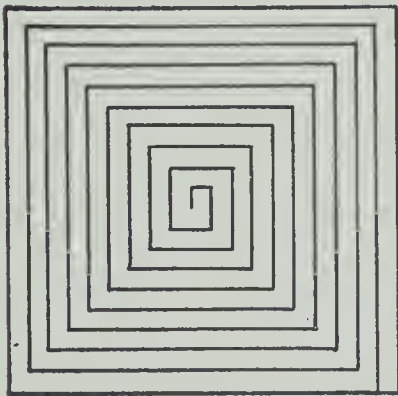


Straight lines



Curved lines

To stitch straight lines, raise the presser foot and place the paper under it so that you can lower the needle in the end of the first line. Lower the presser foot and you are ready to start stitching. Next, try stitching beside the lines. To stitch curved lines, be careful to stitch very, very slowly.



Turning a corner

To turn corners, slow the speed of the machine before you get to the corner. Stop the machine when the needle is in the very corner. Leave the needle down in the paper, raise the presser foot as shown in the last drawing, and turn the paper. Then lower the presser foot and start stitching again.

you to use in practicing, you may make your own. As you stitch on these sheets, stop from time to time and look at the holes in the paper made by the needle to see if you have been stitching straight.

6. Demonstrate to your classmates how to tie machine stitches according to directions on page 185.
7. Help your mother or teacher oil the machine. The direction book that comes with the machine will help you find the various places to be oiled. Be sure to use only one drop of oil in each hole.
8. Stitch three seams—one with a short stitch, one with a medium-length stitch, and one with a long stitch.
9. Discuss with your teacher the importance of not turning the tension on the machine until after you know quite a bit about sewing.

Chapter Ten **SEWING BY HAND**

Many of you have watched your mother or some friend sew by hand and thought it would be easy to do. But when you tried you changed your mind and decided you would never be able to learn to sew. Most girls have this trouble because they try to learn to do too many things at one time. Sewing by hand is really very easy if you learn each step thoroughly before you start practicing the next step. You will also want to have the correct size of thimble, needle, and thread.

Since you cannot expect to learn to use your thimble in just a few minutes, refer back to this chapter from time to time as you make various garments.

THE SEWING FINGERS

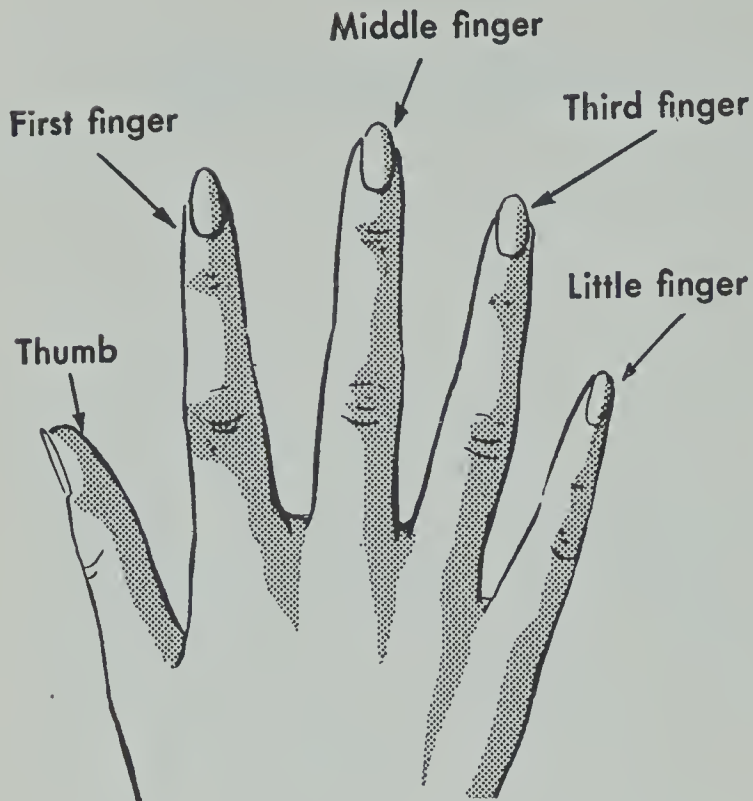
Can you name each finger of your hand correctly? When your teacher says, "Hold the material between your thumb and first finger," can you do this quickly? The different fingers you will use in sewing are named in the drawing on page 196. Study the picture carefully; then close your eyes and see if you can name your fingers.

THREADING A NEEDLE

When threading a needle, take the following steps.

- 1) Make sure you have the correct size of needle and thread. (See pages 162 and 163.)

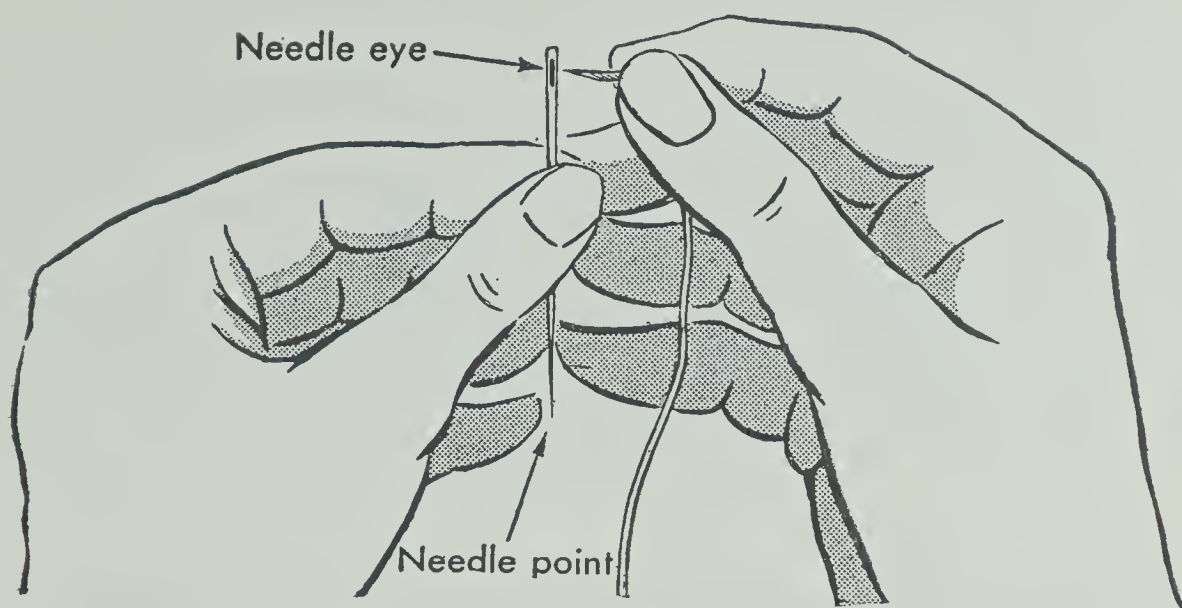
NAMES OF THE FINGERS



In order to learn how to hold a needle correctly and sew with ease, you should know the names of the fingers as they are referred to in sewing instructions.

- 2) Measure the correct length of thread. A convenient thread length is about eighteen to twenty-five inches long, or about the distance from your little finger to your elbow. A thread that is too long may tangle or break.
- 3) Cut the thread from the spool rather than breaking it. A thread that has been cut is easier to put through the needle. You should not bite the thread, because you may harm the enamel on your teeth or soil the thread.
- 4) Fasten the loose end of the thread on the spool by pulling it into the cut place at the end of the spool.
- 5) Hold the needle between the thumb and first finger of the left hand.

THREADING A NEEDLE



To thread a needle, roll the thread between your fingers until it is somewhat pointed on the end. Then push the thread into the eye of the needle. Steady your hands by resting the middle finger of the right hand on the left hand.

- 6) Hold the thread, about one-fourth inch from the end, between the thumb and first finger of the right hand.
- 7) Do not bend your body over to meet the needle, but bring the needle and the thread as close to your eyes as necessary.
- 8) Push the end of the thread into the eye of the needle, as shown in the drawing. If you have trouble putting the end of the thread through the eye of the needle, cut the end of the thread on a slant or roll it between your thumb and first finger to make it come to a point.

[In pushing the end of the thread into the eye of the needle you may also find it helpful to steady your hands by resting the middle finger of the right hand on the left hand.]

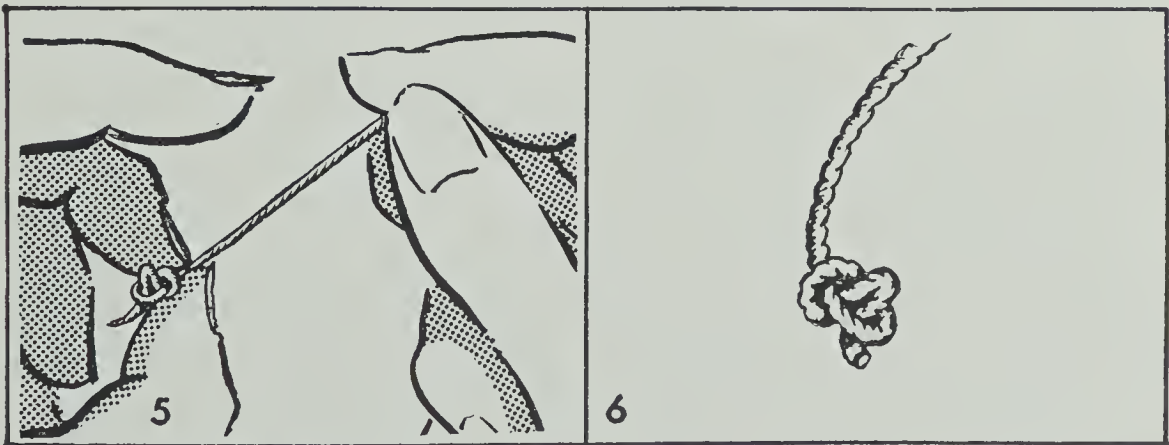
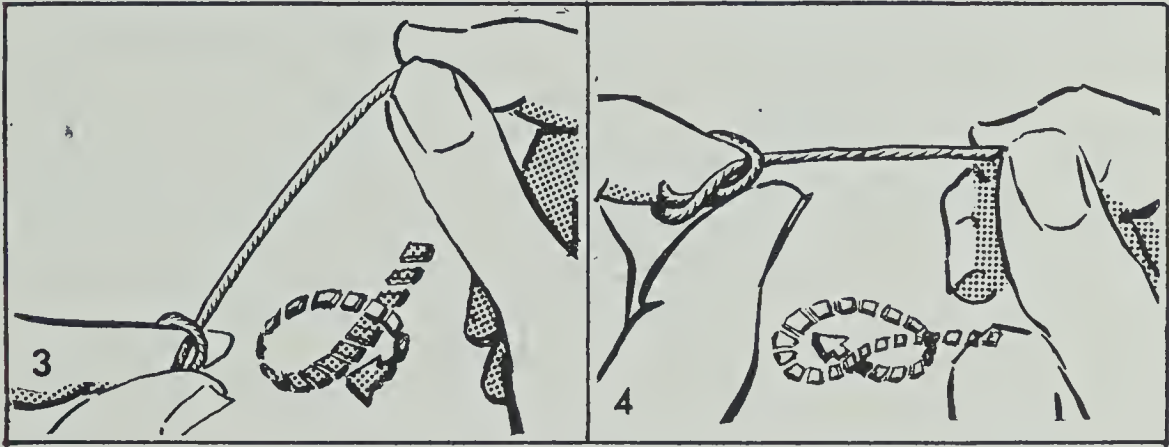
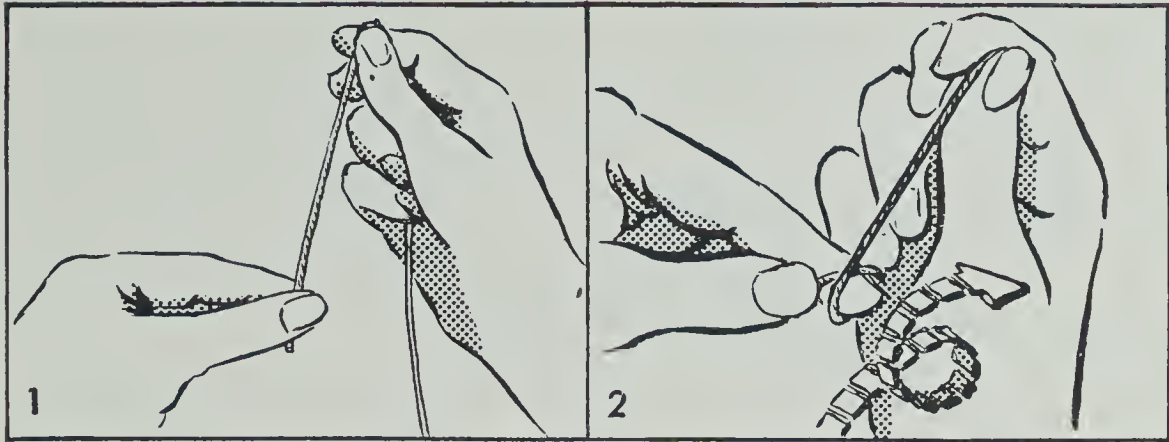
- 9) Pull about one-third of the thread through the eye of the needle.
- 10) Hold the threaded needle up and look at it. Notice that one end of the thread is longer than the other. When sewing with a needle that is threaded like this, you may say you are sewing with “a single thread.” When the needle is threaded so that the two ends of the thread come together, you have what is called “a double thread.”

TYING A KNOT

In order to tie a neat knot that comes to the very end of the thread, study the diagrams on page 199. Then follow these steps according to the numbers on the drawings:

- 1) Hold the thread between the thumb and first finger of the right hand. Hold the end of the thread that was cut from the spool between the thumb and first finger of the left hand.
- 2) With the right hand bring the thread around the end of the first finger of the left hand. Cross it over the end of the thread. Hold the thread in place by putting the thumb against the first finger.
- 3) Tightly roll the end of the thread forward between the thumb and first finger.
- 4) Keep rolling the thread until you push the loop off the end of the first finger.
- 5) Pull the loop into a knot by drawing the thread down between the ends of the thumb and middle finger.
- 6) Pull the knot tightly down to the end of the thread.

HOW TO TIE A KNOT IN THE END OF THE THREAD



For detailed directions on tying a knot, see the opposite page.

Practice making a knot until you can make one that is neat. When a larger knot is needed, tie two knots, one on top of the other.

If it is necessary to sew with a double thread, pull the two ends together and tie a knot in the same manner as you did in a single thread.

USING THE NEEDLE AND THIMBLE

Learning to use your needle and thimble correctly is something you can do at odd times—while you are waiting for the sewing machine, waiting for the teacher, waiting for your turn to cut out your garment, and so on. It is not necessary to have the needle threaded. You can practice with only a needle and thimble.

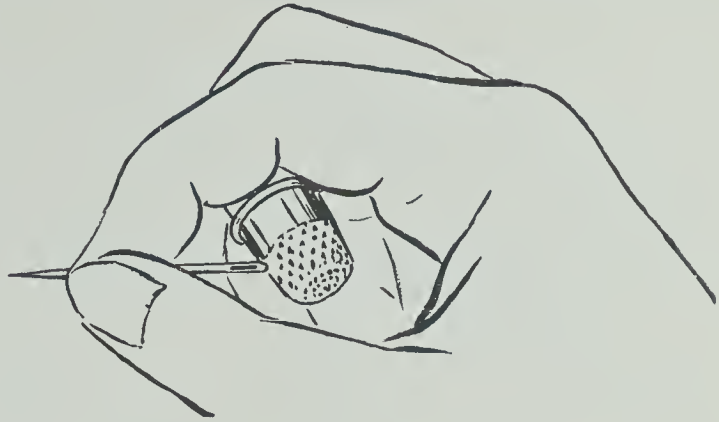
First you will want to learn how to hold your needle, as shown in the top drawing on page 201. Notice that the needle is held between the ends of the thumb and first finger. Next, notice that the eye end of the needle is resting against the side of the thimble. When the needle fits into one of the small dents of the thimble, it will not slip off. Next, pay special attention to the position of the middle finger. Notice that it is bent at each joint.

Try holding your needle correctly. Then practice putting it down, picking it up, and holding it in the proper manner. This may seem a little awkward at first, but keep trying.

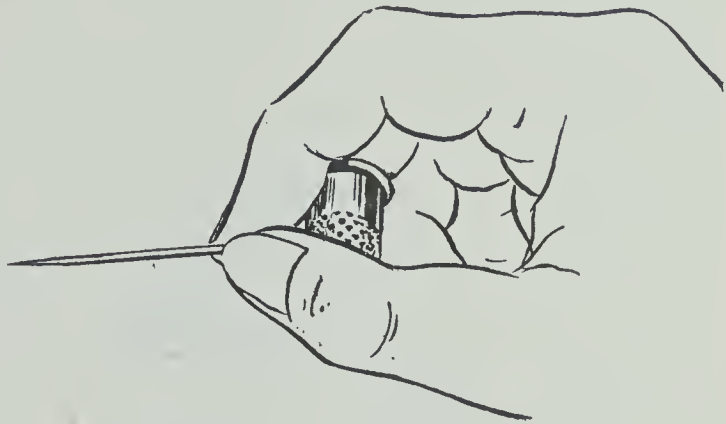
Hold the needle correctly. Then use the side of the thimble to push the needle between the thumb and first finger. Keep pushing until the thimble is against the thumb and first finger, as shown in the bottom drawing on page 201. With the left hand, or the thumb nail of your left hand, push the needle back into place so that you are again holding it as shown in the top drawing.

TO PUSH THE NEEDLE WITH THE SIDE OF THE THIMBLE

1) Hold the needle between the thumb and the first finger so that the eye end of the needle is resting against the side of the thimble.



2) Push the needle with the side of the thimble until the thimble is against the thumb and first finger. Practice pushing the needle with the side of the thimble until you can do it with ease.



Push the needle again with the side of your thimble. Wasn't it easier the second time you tried? Try pushing the needle with the thimble, over and over again, until it is easy for you.

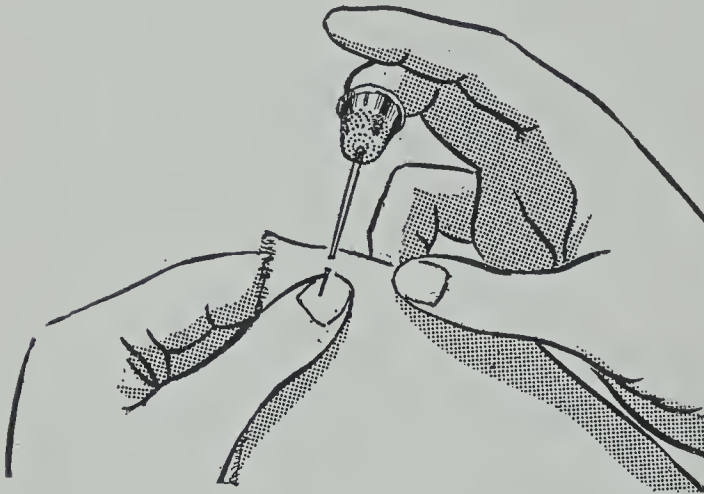
Next, try pushing the needle the same way, only using the *end of the thimble*, as shown in the top drawing on page 202. Repeat until you can do this with ease.

Practice pushing the needle between the thumb and first finger—first with the side of the thimble and then with the end of the thimble. Do this until you can do it easily and steadily, not in jerks. In a short time you should be able to push the needle either slowly or rapidly. When you can do this, you will have little difficulty using your thimble, as practically all hand

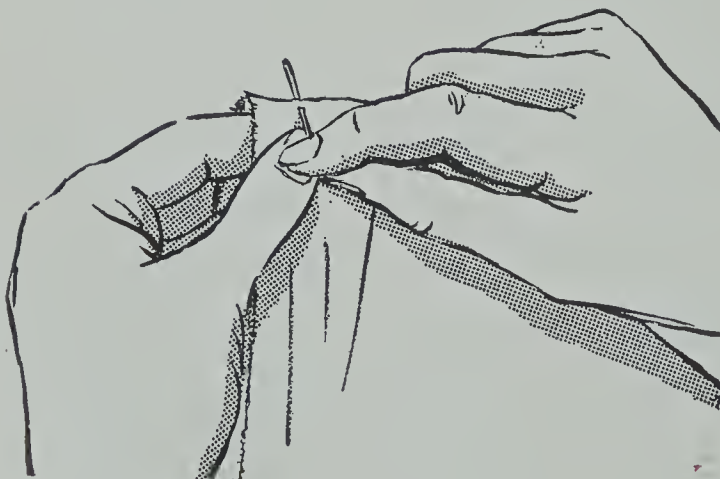
TO PUSH THE NEEDLE THROUGH THE MATERIAL
WITH THE END OF THE THIMBLE



1) Hold the needle between the thumb and the first finger so that the eye end of the needle is resting against the end of the thimble.



2) Hold the needle as shown in the first drawing; then insert it in the material about one-half inch from the edge. Now push the needle through the material with the end of the thimble.



3) Pull the needle through the material with your thumb and first finger.

sewing is done by pushing the needle with either the side or the end of the thimble.

Pushing the needle through the material

To learn how to push the needle through the material, all you need is a thimble, a needle, and a small piece of material about four inches wide and eight inches long.

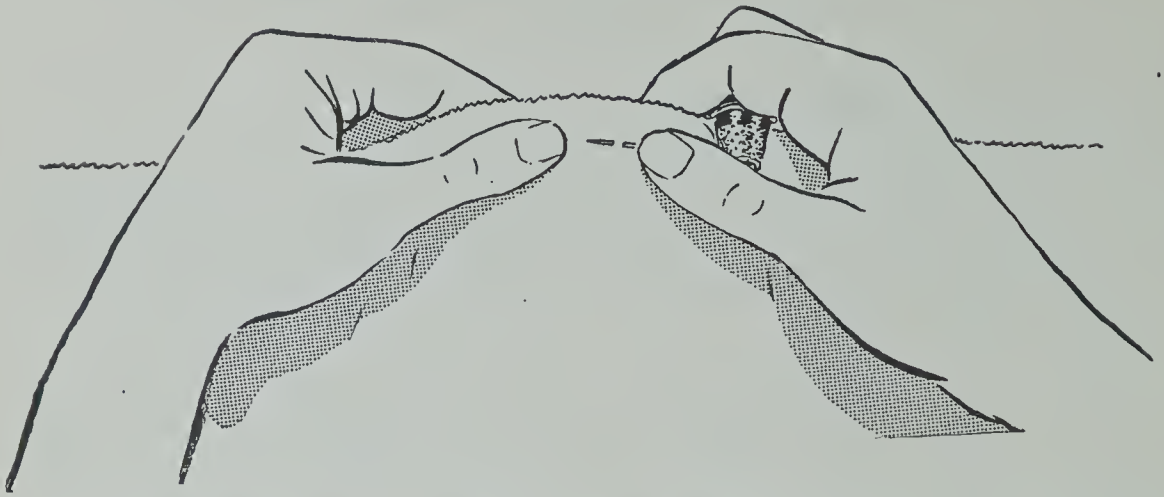
Place the material over the first finger of your left hand. Hold it in place with your thumb and middle finger. Using the end of the thimble, put the needle into the material about one-half inch from the edge. Now push the needle through the material with the thimble as shown in the center drawing on page 202. Then pull it through the material with your thumb and first finger, as shown in the bottom drawing. Put the needle back into the material. Then push it through and pull it out again. Repeat this over and over again until you can do it with ease.

If you had thread on your needle each time you put the needle into the material and pulled it through, you would be making a stitch. This would be a rather slow way of sewing if all of your stitches had to be taken one at a time. A faster way of making stitches is to take several stitches at a time.

Taking several stitches at a time

Put the needle into the material about one-half inch from the edge. Then see if you can hold your material, needle, and thimble as shown in the drawing on page 204. As you study the drawing, you will notice that you hold the material between the thumb and first finger,

TAKING SEVERAL STITCHES AT A TIME



For detailed directions on taking several stitches at a time, see the section beginning at the bottom of page 203.

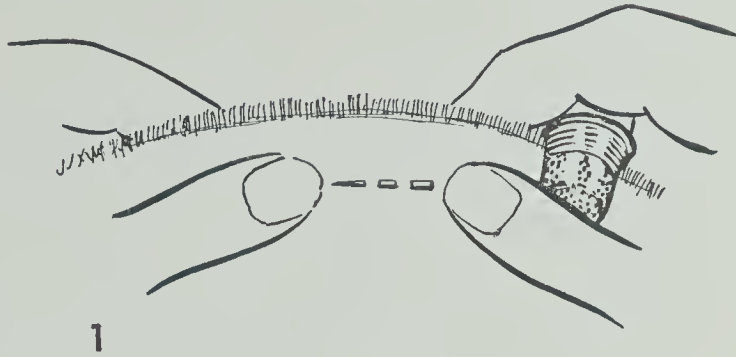
but look at the needle. It, too, is held between the thumb and first finger of the right hand. The eye of the needle is resting against the side of the thimble. With the thimble, push the needle in and out of the material, making small stitches. At the same time the left hand should help by making a slightly up-and-down, swinging motion at the wrist each time a stitch is taken. You will find it helpful to hold the material rather tightly as you work.

After you have three or four small stitches on the needle, pull it through the material. Insert the needle in the material again and take three or four more stitches. Again, pull it through the material. Keep your wrist muscles relaxed at all times.

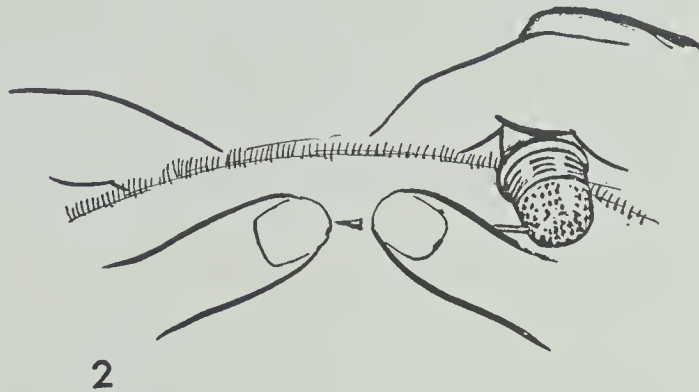
Have you noticed that each time you pulled the needle out of the material you wasted a lot of time? In order to save this time you will find it necessary to learn to push the needle through the material without removing it. To do this, look at the drawings on the opposite page and take the following steps according to numbers:

TAKING STITCHES WITHOUT REMOVING NEEDLE

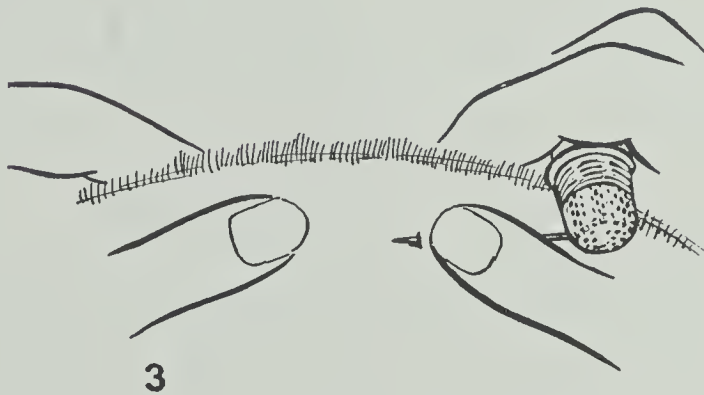
1) Take three or four stitches on the needle.



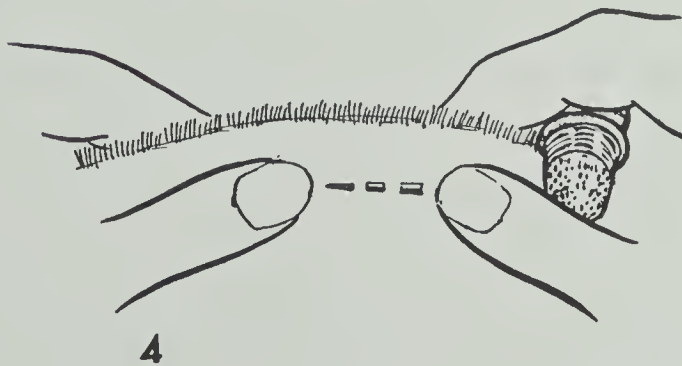
2) Move the thumb and first finger of the right hand close to the point of the needle.



3) Move the thumb and first finger of the left hand back a little less than one inch.



4) Take three or four stitches on the needle again. When the needle becomes full, allow the material to slip off without removing the needle.



- 1) Insert the needle in the material as you have just learned to do and take three or four stitches on it, as shown in the first drawing.
- 2) Move the thumb and first finger of the right hand close to the point of the needle, as shown in the second drawing.
- 3) At the same time the thumb and first finger of the left hand should move back a little less than an inch, as shown in the third drawing.
- 4) You may now take three or four more stitches on the needle again, as shown in the last drawing. When the needle becomes full of stitches, allow the material to slip off the eye of the needle without removing it from the material.

As you practice, care should be taken that you do not have a lot of material in front of your fingers. This will not happen if you move your thumb and first finger to the point of the needle each time you make two or three stitches.

HOW TO SIT WHILE SEWING

Sitting correctly not only helps you to do better work, but it also makes your work easier, thereby preventing you from tiring so quickly.

It is best to sit well back in the chair in a good, comfortable position—not a stiff, strained position. Place both feet on the floor. With your elbows at your sides, hold your sewing on the table in front of you so as to bring your work the correct distance from your eyes. Allow your arms, not your elbows, to rest on the table. If you try to work with your sewing on your knees, you may form the bad habit of allowing your head to hang

forward. Keep your back straight. If it is necessary to lean forward, bend your body from the hips.

In the beginning it will probably be necessary to pay close attention to your sitting position. Whenever you find yourself sliding down in the chair or trying to sew with your work on your knees, straighten up. Before long the muscles that support the body while you are sitting correctly will be so well-developed that you will not have to give your posture a thought.

If possible, the light should come over the left shoulder. Never try to sew by a poor light, when your eyes are tired, or when a shadow falls on the work. After all, your eyes are far more important than any sewing you might want to do.

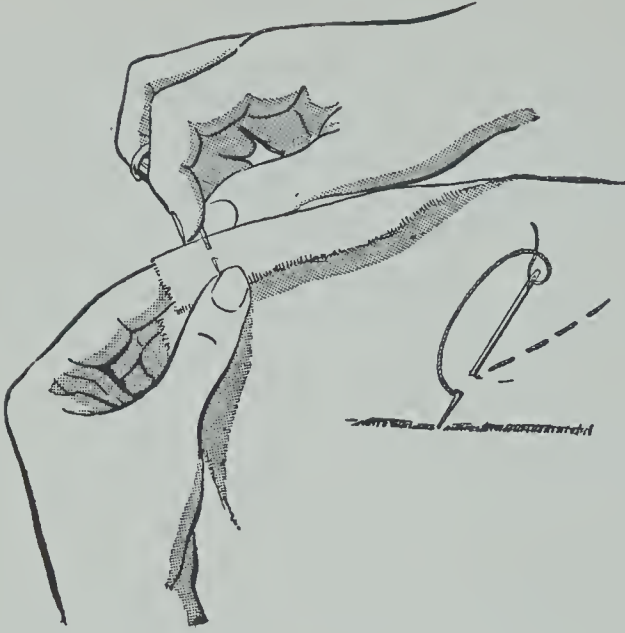
Not only must you sit correctly while sewing, but you must also have clean hands.

Dirty fingers will soil whatever they touch; therefore, be sure you wash your hands before you start to sew. If your hands become moist from perspiration, wash them or dust them with a little talcum powder.

BASTING

Making stitches by hand, as you have been learning to do, is called “basting.” Basting stitches are often used to hold two or more pieces of material together for a short time. Therefore, basting stitches should be put in so they can be easily removed after stitching on the machine or finishing in some other way. Bastings may also be used as a guide. When basting is to be used as a guide, special care should be taken to have the stitches straight. You will find it helpful to use a different-colored thread for basting because it can be seen easily. To start basting, take a small stitch in the material

MAKING A BACKSTITCH



To make a backstitch, take a stitch halfway back, or on top of the last stitch you made in basting. To see how this stitch should look, check with the close-up in the lower right-hand corner of the drawing.

parallel to the edge and about one-half inch from the edge. Pull the thread to make sure the knot does not come through the material. Then take another stitch on top of the one just made. By so doing you have a firm beginning, and the basting will not pull out before you are ready to remove it. When you reach the end of the place you are basting, pull the material out flat so that the basting will not draw at any place. Then fasten the thread with a backstitch. To make a backstitch you should take the following steps:

- 1) Pull the threaded needle through to the right side of the material.
- 2) Take a stitch halfway back to the last stitch you made in your basting, as shown in the drawing at the top of this page.
- 3) Take another stitch on top of or beside the one just taken.

- 4) Cut the thread, but do not cut it off too close. If you do, you may have trouble with the basting ripping out during time of strain.

Kinds of basting

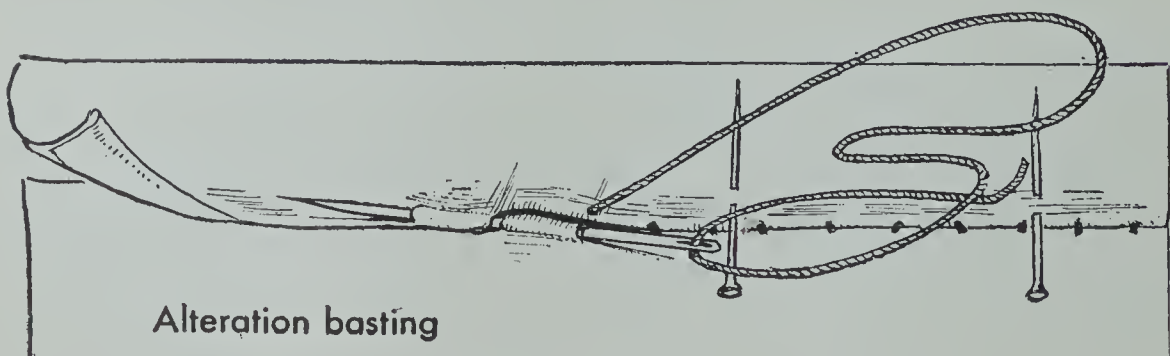
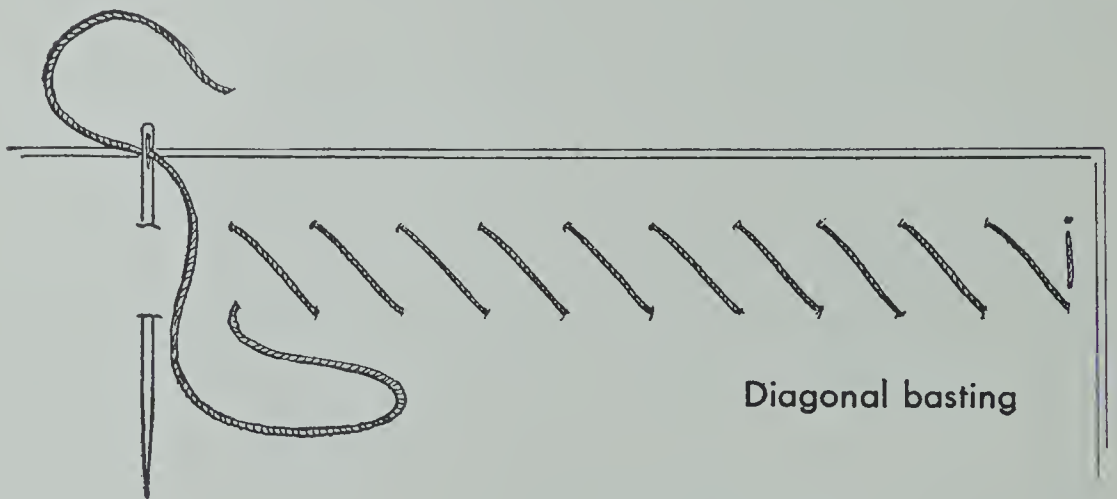
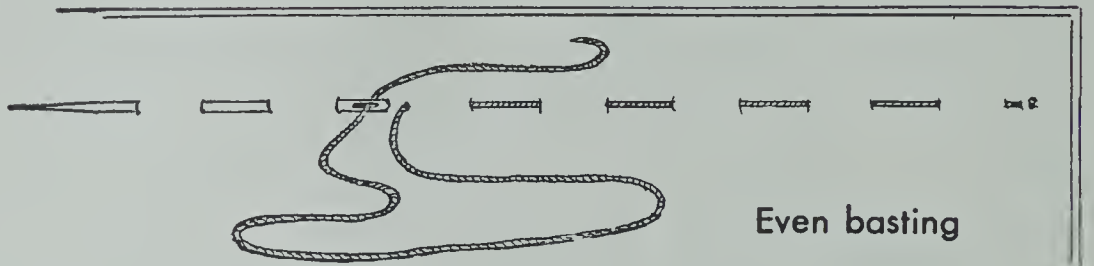
You may make large, medium, or small bastings. The size of the basting will depend upon its use. For example, in fitting a dress, the bastings over the hips where there is strain in fitting should be smaller than the long seams where there is no strain. To make sure the bastings will not pull out easily, you may make a backstitch every few inches. The more difficult your material is to work with, the smaller the bastings should be. When you baste a long seam, you may use a little longer thread than usual. Basting that is used as a guide is usually made with rather long stitches.

Besides basting stitches being large, medium, or small, there are several kinds of basting stitches. Each has its own use.

It will not be necessary for you to learn all of the various kinds of bastings at once, because each will be taken up as it is needed in making the different garments. In time you should know how to make each kind of basting and when to use it. The drawings on page 210 show different kinds of bastings.

Uneven basting. Uneven basting is perhaps the easiest and fastest to make. This kind of basting is used mostly for guides—for example, to mark the center of anything, to indicate the straight of the material, or as a guide for stitching. It may also be used in basting seams when there is little strain in fitting, such as long, straight seams.

KINDS OF BASTINGS



In uneven basting the basting threads on top are longer than the spaces between the stitches. The stitches are usually about one-half inch long, and the spaces between the stitches about one-fourth inch long. The length of the stitch may vary, depending upon its purpose as well as on the material used.

Even basting. Even basting is used in many places where accuracy is required or where careful basting is necessary, such as seams that require careful fitting, easing-in fullness, holding gathers in place, and working with material that slips easily. By making an even basting near the edge, you may prevent the neck and armholes from stretching.

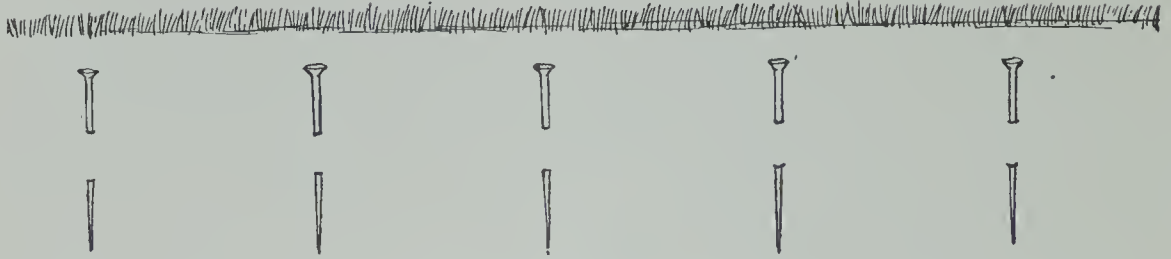
In even basting the thread shows just as much on the right side of the material as it does on the wrong side. In other words, the spaces between the stitches are the same size as the stitches. These stitches may be from about one-fourth to one inch long.

Diagonal basting. Diagonal basting is used to hold two pieces of material together so that they will not slip or wrinkle—for example, when putting in zippers or when fastening the lining to a coat.

To make diagonal basting, insert the needle perpendicular to the seamline in the right-hand corner of the place you wish to baste. As a rule, this stitch is about one-fourth inch long. Pull the needle out directly below the place where it was inserted. Next, take another perpendicular stitch about one-half to three-fourths of an inch over. Continue taking short up-and-down stitches one after the other, making straight up-and-down stitches on the underside and long diagonal stitches on the topside.

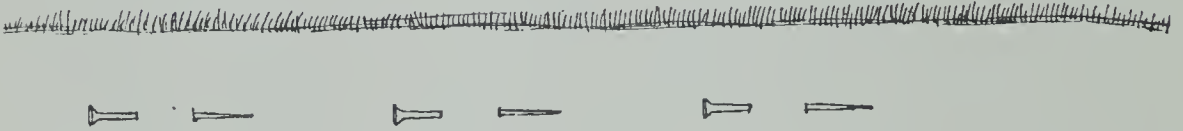
Alteration basting. Alteration basting is sometimes

HOW TO PLACE PINS



For basting

Place pins perpendicular to the edge of the material for basting.



For fitting

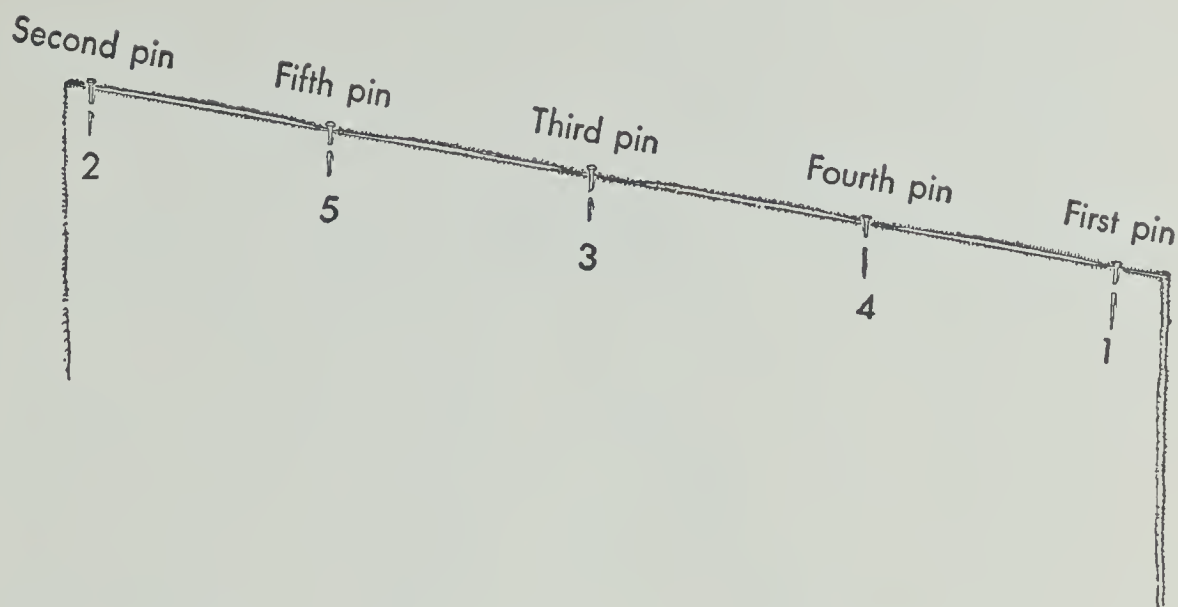
Place pins parallel to the edge of the material for fitting.

referred to as "slip-basting." It is used in basting the seams of a garment that has been fitted right side out or in matching plaids, stripes, or figured material.

To make alteration basting, turn the garment right side out. Check to make sure the two seamlines are carefully pinned together and that the pins are perpendicular to the seamline.

Hold the work in place by putting it over the first finger of the left hand so that the seam is one-half inch from the end of the finger. Insert the needle so that the thread comes out in the fold of the seam. Opposite the place where the thread comes out of the fold, take a short stitch in the lower seamline. Next, insert the needle back in the fold of the upper seamline for about one-fourth to three-fourths of an inch. Pull the needle through and take another stitch in the lower part of the seam. Keep taking stitches until the seam is completed. Fasten the thread tightly at the end with a backstitch and a knot.

ORDER OF INSERTING PINS



The first two pins should be placed at the ends of the space to be pinned. The third pin should be inserted halfway between the first two pins. The fourth and fifth pins should divide the remaining spaces evenly.

Running stitch. Running stitches are very small, even basting stitches. They are used for gathering, shirring, mending, and making handmade articles. As a rule, a running stitch is made with a single knotted thread, except when gathering, in which case a double thread is best. The smaller the stitches, the stronger they will be.

Basting two pieces of material together

Before two pieces of material can be basted together, they should be pinned properly to hold them in place. You will find it helpful to do the following things when pinning two pieces of material together:

- 1) Straighten the material out flat on the table.
- 2) Keep the edges of the two pieces of material even.
- 3) Place the first two pins at each end of the space to be pinned. The next pin should be inserted halfway between these two pins. Then the next two pins

should divide the two largest spaces left. (See drawing on page 213.) Continue dividing the largest spaces by putting a pin in the middle of each space until the pins are about four to five inches apart.

- 4) Insert the pins about one-fourth inch from the edge of the material. The pins should point toward you, not away from you.
- 5) On places that are likely to slip out-of-line, such as on curves and on a bias, or when one side is larger than the other, your pins should be about one or two inches apart. If they are, your work will be pinned in place smoothly and evenly without having one side stretched more than the other side.

Baste one-half inch from the edge.

When two pieces of material are sewed together, a seam is made.

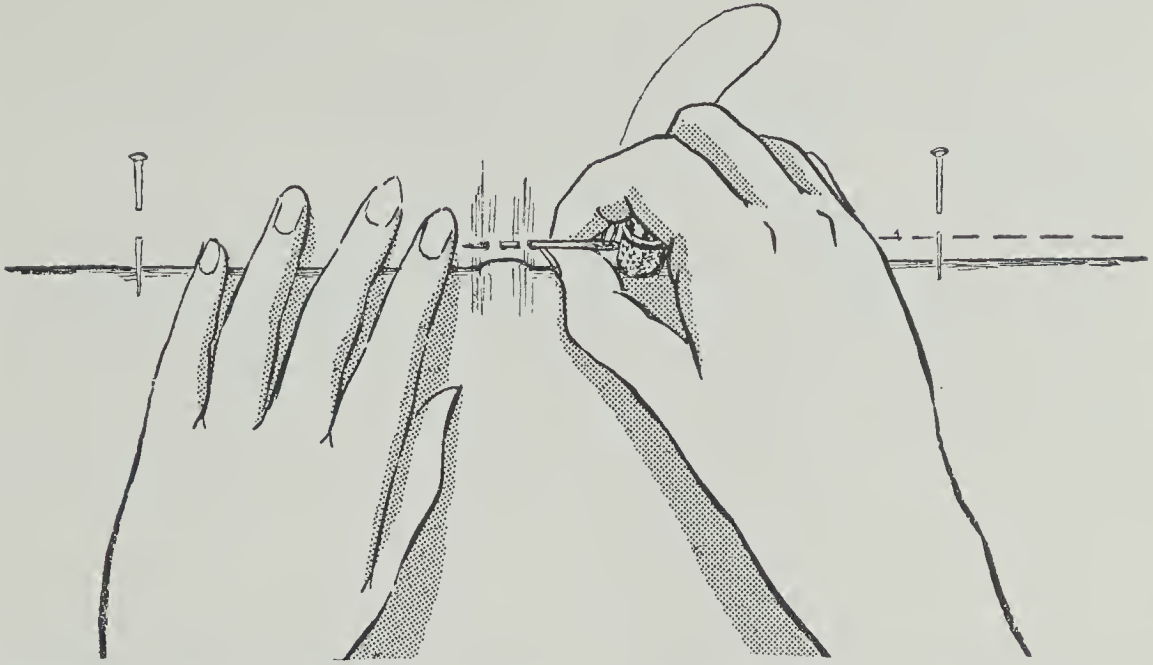
Basting large pieces of material

So far you have worked with small pieces of material, and you have not needed to worry about what to do with your material to keep it from becoming wrinkled or slipping out-of-place.

There are two ways of holding the material while you baste. At times you will find it better to use one method, while at other times it will be better to use the second method.

The first method is the one you have been using—that is, holding the material between your thumb and first finger. (See drawing on page 204.) As you baste, arrange the material on the table so that it will not wrinkle easily. If necessary, part of the material may fall off the table into your lap.

BASTING MATERIAL FLAT ON THE TABLE



To baste material while it is flat on the table, use your thimble to push the needle in and out of the material. The first finger of the left hand should help by pushing the material slightly toward the needle so as to make it easy for the needle to pick up the material.

The second method is done by basting while the material is flat on the table. This method is used when basting lapped seams, large hems, and pleats. To do this, place the material flat on the table in an orderly manner. Use your thimble to push the needle in and out of the material, as shown in the drawing above. The first finger of the left hand should help by pushing the material slightly toward the needle so as to make it easy for the needle to pick up the material.

Pull the needle through the material whenever you have three or four stitches on it, but do not pull the entire length of thread through. It would be a waste of time to pull the basting thread tight each time a few stitches are taken.

MAKING A SMALL HEM

A small hem may be used on dish towels, face towels, sleeves, the bottom of blouses, and in many other places.

Creasing

To make a small hem, you must first turn a one-fourth inch fold to the wrong side of the material and crease it by taking the following steps, as you study the drawings on the opposite page:

- 1) Hold the fold of the material tightly between your thumbs and first fingers.
- 2) Make a small pleat in the fold with your fingers. Hold this pleat between the thumb and first finger of your right hand. Then make another pleat.
- 3) Give the pleats a good, hard pinch, as soon as you have about three or four, between the thumb and first finger of your right hand. Then turn the pleats loose.

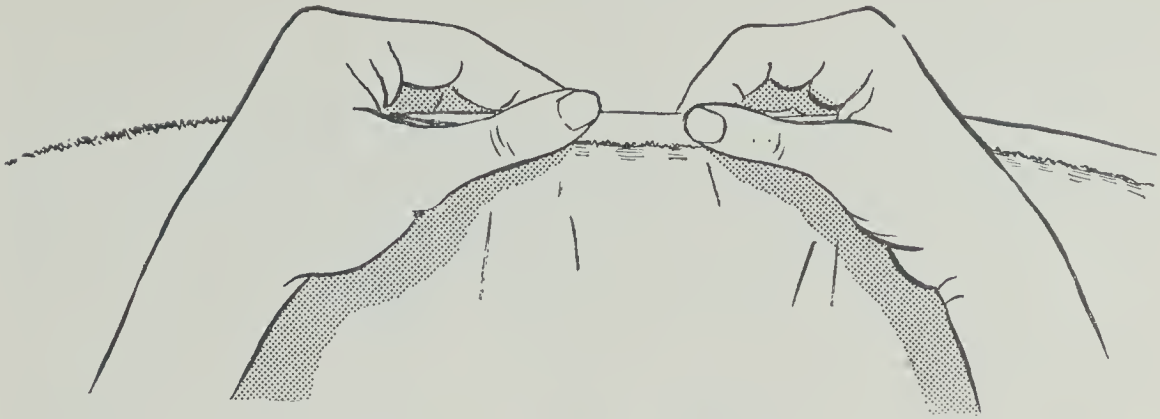
Continue turning the fold and making pleats until you have creased the entire edge.

Basting the hem

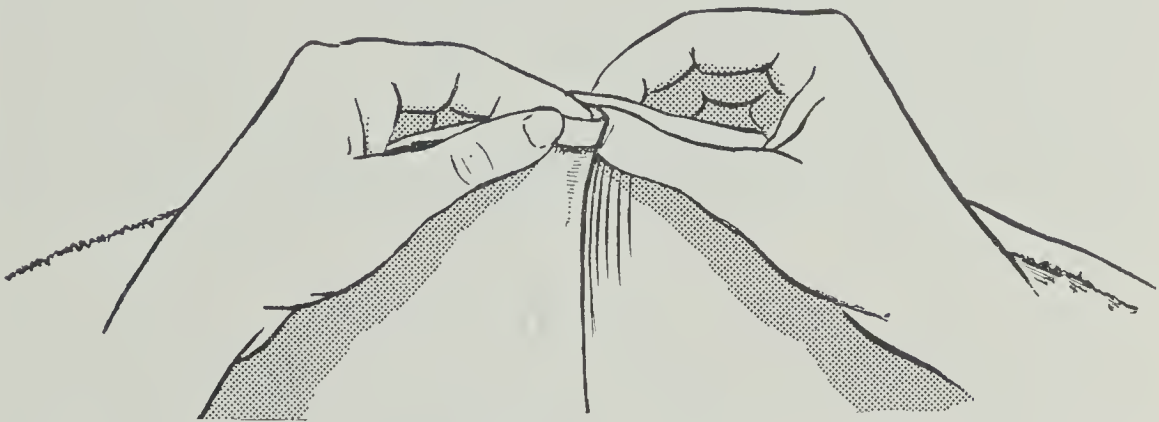
After you have creased the one-fourth inch fold, take these steps to complete the small hem:

- 1) Turn the hem to the wrong side the desired amount, which is usually one-fourth, one-half, or one inch. When you do, you will find it helpful to use a hem guide. (See page 223.)
- 2) Pin hem in place. Pins should be perpendicular to the edge so as to make basting easier. (See drawing at the top of page 212.)

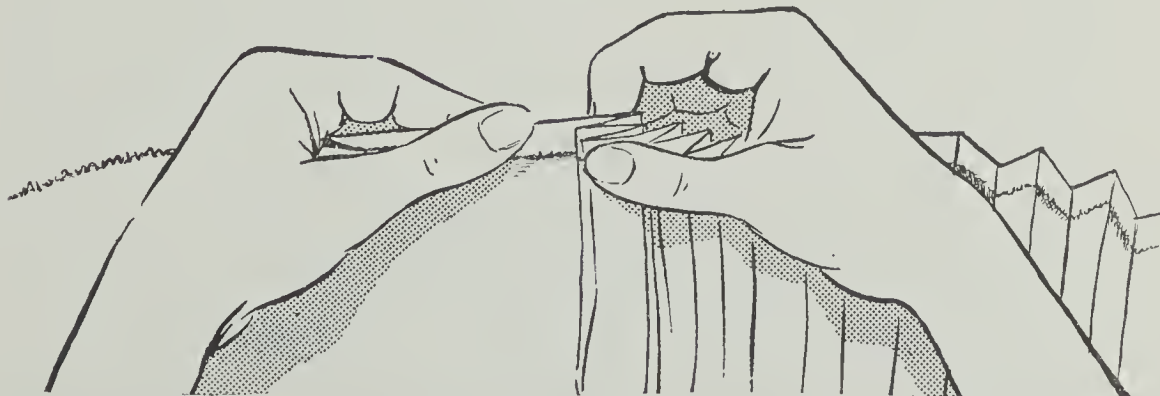
CREASING MATERIAL



1) Hold the fold of the material tightly between your thumbs and first fingers.



2) Make a small pleat in the fold with your fingers. Hold the pleat between the thumb and first finger of your right hand. Then make another pleat.



3) Give the pleats a good, hard pinch, as soon as you have about three or four, between the thumb and first finger of your right hand. Then turn the pleats loose.

- 3) Baste near the edge of the first fold.
- 4) Remove pins.

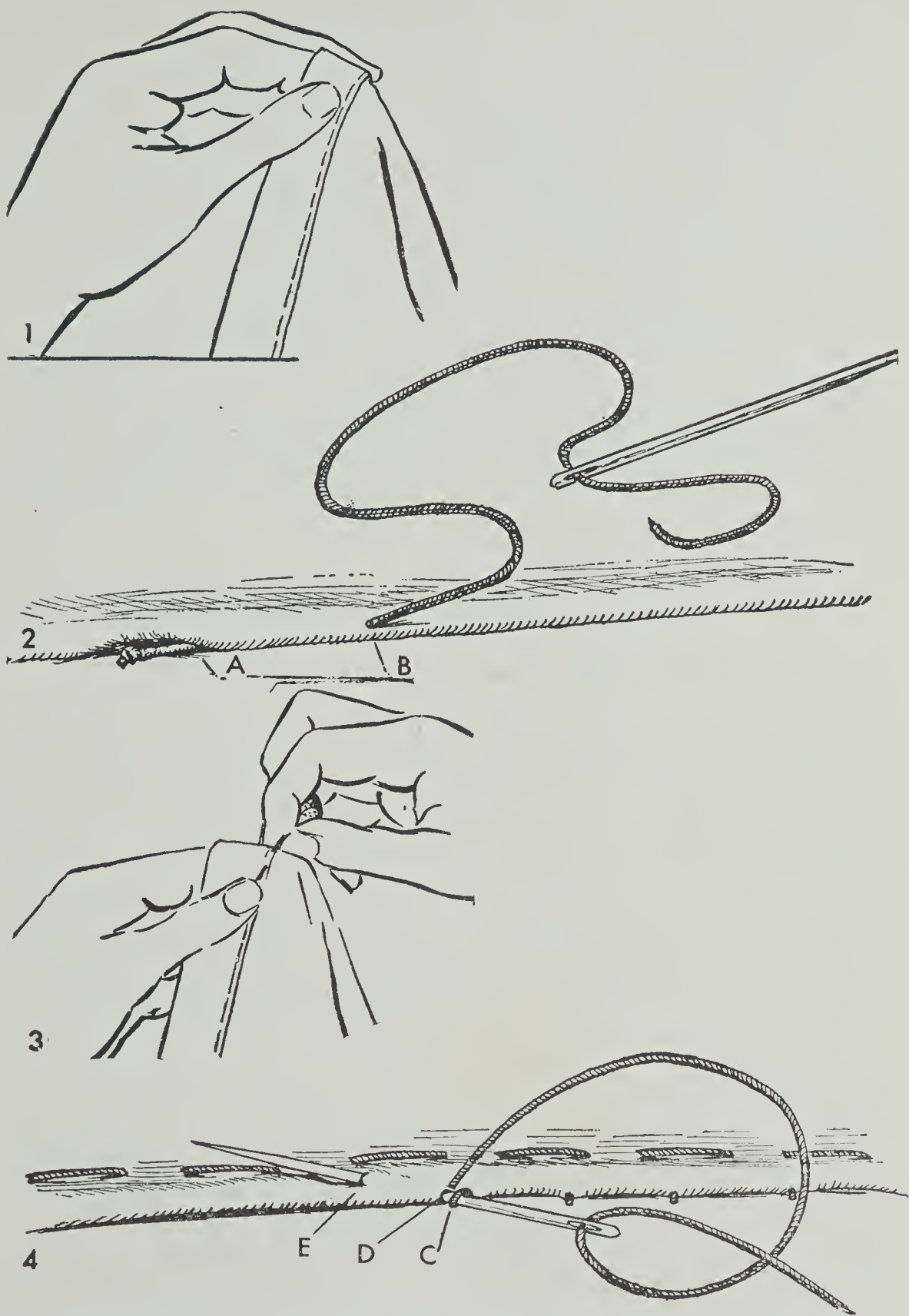
You may then finish the hem by machine-stitching near the edge or slip-stitching according to the directions that follow. In either case, remove the bastings, according to directions on page 221, and press when you finish.

SLIP-STITCHING

Slip stitches are small stitches made by hand, which can hardly be seen on the right side of the garment. The hems of most well-made garments are slip-stitched. What other places can you think of where you might use slip stitches? The neater your slip-stitching, the neater your garment will appear. To make slip stitches study the drawings on the opposite page and take the following steps:

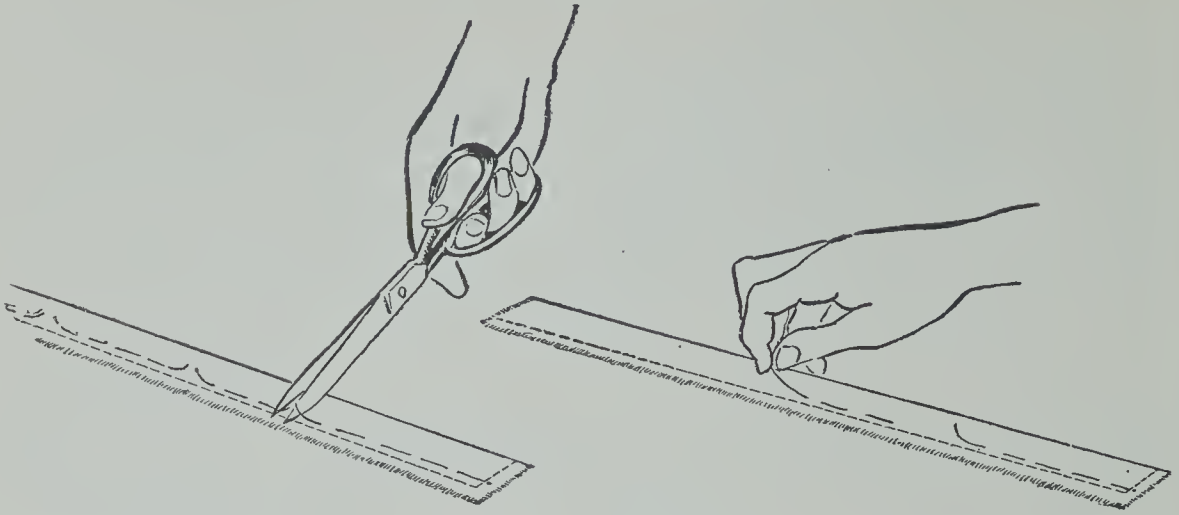
- 1) Place the hem you wish to slip-stitch over the first finger of your left hand, as shown in drawing No. 1. Notice that you hold your work in place with your thumb and middle finger.
- 2) Hide the knot. To do this, insert the needle in the opposite direction from that in which you plan to sew. In drawing No. 2, you will notice that the needle was inserted under the fold of the material. The place where the needle was inserted is marked "A." Also notice that the needle comes out in the middle of the fold which is marked "B."
- 3) Holding your hands as shown in drawing No. 3, take a very small stitch in the garment opposite the place where the thread comes out of the fold in the material. This stitch is marked "C" in drawing No.

HOW TO SLIP-STITCH



For detailed directions on slip-stitching, see pages 218 and 220.

TO REMOVE BASTINGS



To remove basting, cut the basting every two or three inches, as shown in the left drawing. Then, pull out the short threads, as shown at the right.

- 4 and should be so small that it can hardly be seen on the right side.
- 4) Opposite the place you took this stitch put the needle back into the fold of the material. This is marked "D." Bring the needle out in the middle of the fold of the material, marked "E." Slip stitches are usually about one-fourth inch apart. Push the needle through with your thimble so that the needle comes out against the middle of the thumbnail. You may steady your hand by resting your right thumb on the first finger of your left hand.

Now take another small stitch in the garment and repeat the above steps again and again. Each time you take a stitch, try to slant your needle in the same direction and keep the stitches as near the same size as possible. When slip-stitching, you must be careful not to pull the threads too tight.

REMOVING BASTINGS

Unless you have had a great deal of experience in sewing, you will find it best to baste everything before you stitch it. When there is any question as to the accuracy of basting, do not hesitate to remove it, because this is truly a time when "a stitch in time saves nine." Remember, it is much easier to remove bastings than it is to rip out machine stitching.

Your bastings should be removed as soon as your work has been checked. Failure to remove bastings shows up a poor seamstress very, very quickly. To remove bastings correctly, cut them every two or three inches. Then pull out the short bastings. (See drawings on the opposite page.)

EXTRA THINGS TO DO

1. Give three reasons why you should learn how to use your thimble.
2. Notice the posture of your classmates while sewing. List four advantages of good posture.
3. Discuss why it is a good idea to learn anything correctly from the very beginning.
4. While learning to use your thimble, hem some towels for your mother, the homemaking department, or the school cafeteria.
5. Embroider a dresser scarf or a similar item, using your thimble.
6. Make one of your skirts longer by letting out the hem and slip-stitching in a smaller hem.

Chapter Eleven **TAKING MEASURE-**

MENTS AND ALTERING PATTERNS

Nearly every girl has to change her pattern in one way or another. Therefore, taking accurate measurements and altering patterns correctly is most important if you are to have well-fitting clothes.

ACCURATE MEASUREMENTS

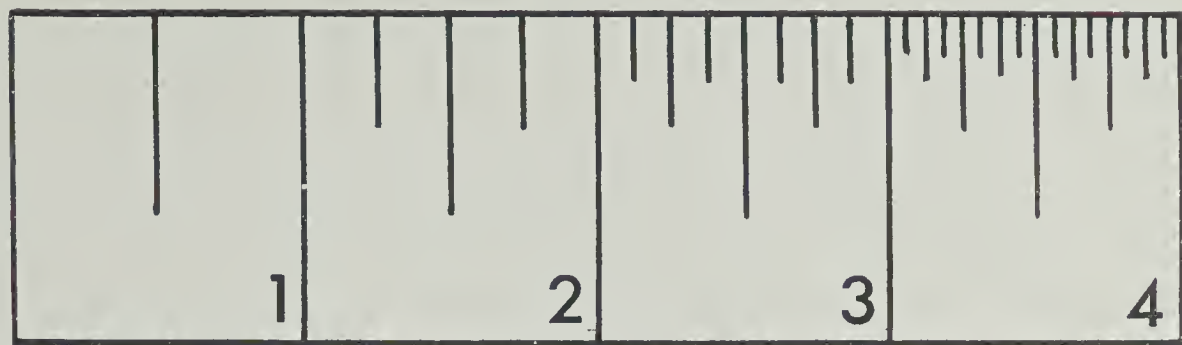
Unless measurements are taken accurately, they will be of little value to you or anyone else. Not only will careful measuring help you to have well-fitting clothes, but it will save you time in fitting and refitting the garment. Even the parts of an inch should be measured carefully. You want to measure accurately because sometimes even a mistake of one-half or one-fourth inch may spoil the appearance of a garment.

Parts of an inch

Rulers, tape measures, and yardsticks are measured off by inches. The inches are further divided into one-half, one-fourth, one-eighth, and one-sixteenth of an inch. As you study the drawing on page 223, notice that the first inch is divided in half, the second inch is divided into fourths, the third inch is divided into eighths, and the fourth inch is divided into sixteenths.

On most rulers all of the inches are divided into sixteenths. Now take your ruler and draw lines one-half,

PARTS OF AN INCH



In order to do any measuring on material, you must know the parts of an inch. The drawing shows inches divided into halves, fourths, eighths, and sixteenths.

one-fourth, one-eighth, and one-sixteenth inch long. Next, see if you can find three-fourths inch on your ruler. As you know, three-fourths inch is the same as one-fourth inch plus one-fourth inch plus one-fourth inch. Draw lines three-fourths, three-eighths, five-eighths, and three-sixteenths of an inch long.

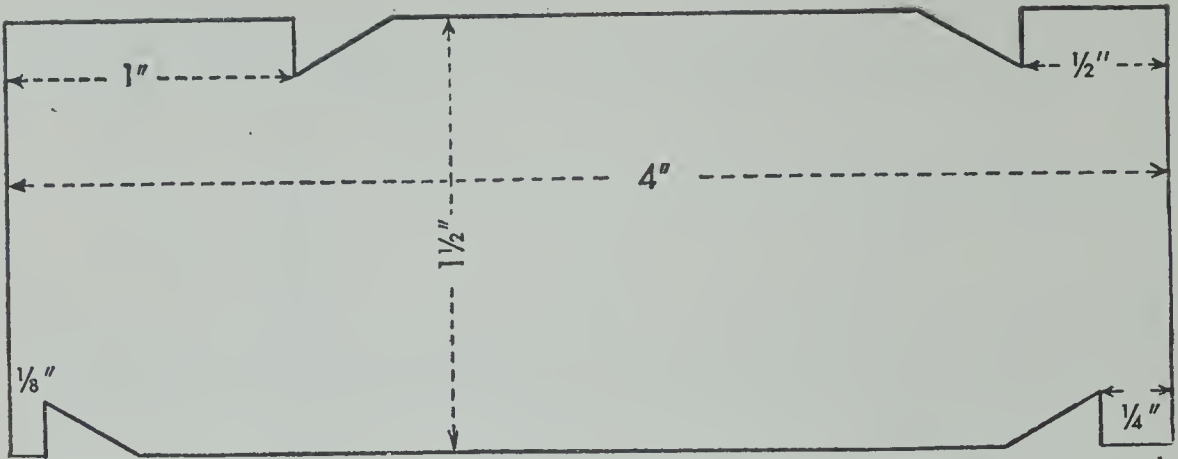
Hem guides

To be able to measure accurately and to save yourself time and worry, you will find it helpful to use hem guides. You may wish to put all of the necessary measurements on one card, as in the first drawing on page 224, or you may wish to make each one separately, as in the center drawing. If you wish, you may use a commercial hem guide, as shown in the bottom drawing.

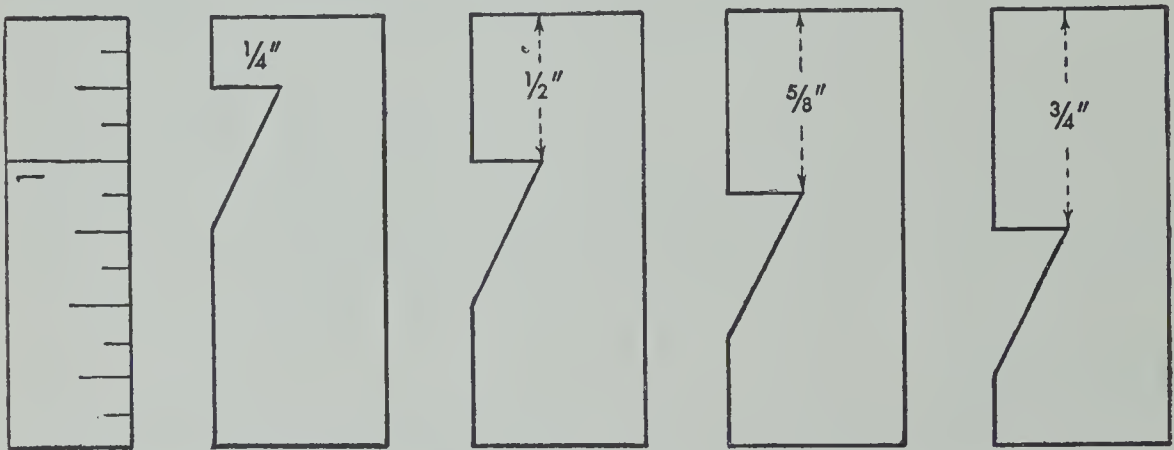
To make a one-inch hem guide, use a piece of cardboard or heavy paper, look at the drawings on page 225, and follow these directions:

- 1) Check to make sure that the sides and ends of your cardboard are straight, as shown in the first drawing.
- 2) Place a mark on the long side of the cardboard, one inch from the top. (See x in the second drawing.)

HEM GUIDES



You may wish to put all of the necessary measurements on one card.



You may find it better to make each hem guide separately.

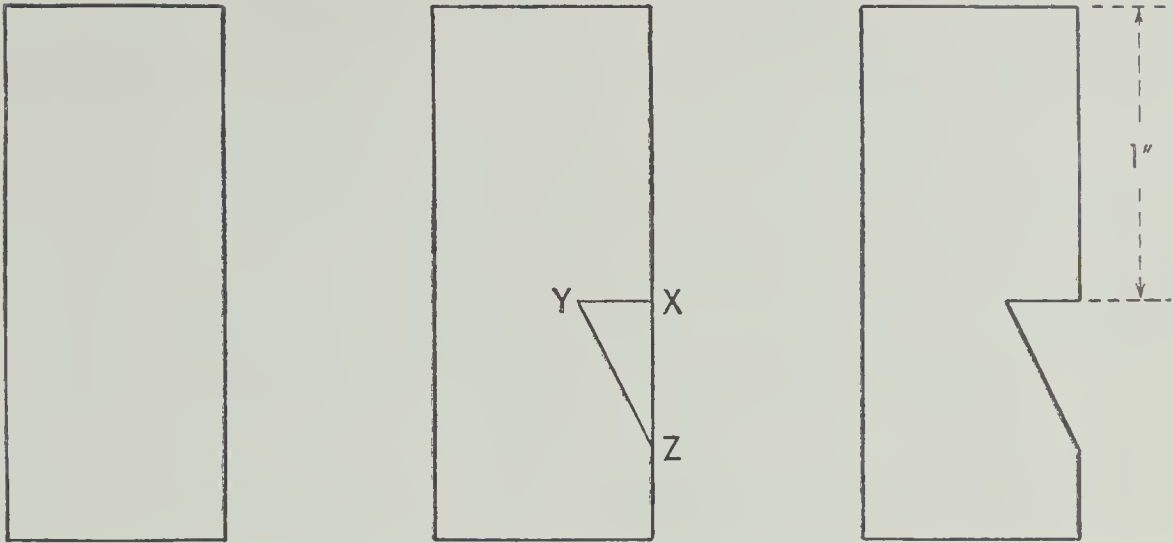


COURTESY PELOUZE MANUFACTURING CO.

Commercial hem guides are most convenient.

- 3) Draw a line one-fourth inch across from x. (See y.)
- 4) Measure one-half inch down from x. (See z.)
- 5) Draw a line from y to z.
- 6) Cut from x to y. Then cut from z to y.

MAKING A ONE-INCH HEM GUIDE



To make a one-inch hem guide, you first cut a cardboard block like the one shown at the left. Then place a mark on the long side of the cardboard, one inch from the top (see x). Next, draw a line one-fourth inch from x (see y). Measure one-half inch down from x (see z). Now draw a line from y to z. Cut from x to y. Then cut from z to y, and you will have a one-inch hem guide as shown in the last drawing.

- 7) Remove the triangle and you have completed a one-inch hem guide, as shown in the third drawing.

Hem guides for either parts of an inch or for more than an inch may be made in the same way.

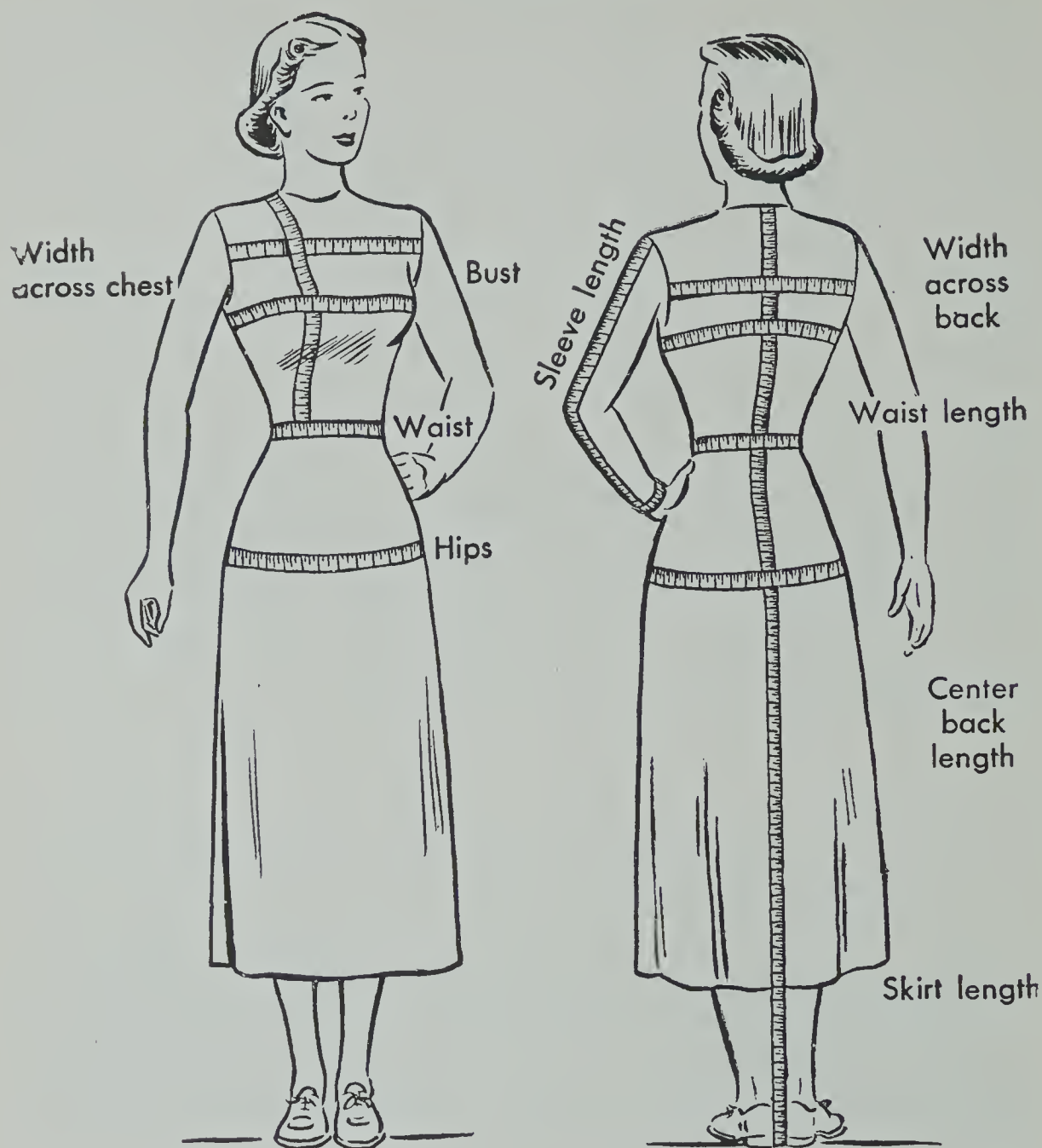
BODY MEASUREMENTS

Body measurements should be taken over smooth-fitting undergarments. Your measurements will be more accurate if you will remove your dress and stand straight while your measurements are being taken. You may check on how to stand by reading pages 2 and 3.

When taking measurements, you and your partner should work together. First, you may take her measurements; then she may take yours.

When measuring your partner, be careful that your

WHERE TO TAKE BODY MEASUREMENTS



For detailed directions on where to take each measurement, see the opposite page.

tape measure does not twist. Hold the tape measure easily and smoothly—neither too tight nor too loose. It should be loose enough so that you can place two fingers under it with ease, but tight enough to stay in place.

It is not necessary to take all of your measurements

each time you make a garment. Take only the ones you will need. For example, the measurements you will need to take when making a blouse will be different from those you will take when making a skirt.

It is much faster to take all of the crosswise measurements at one time and then take all of the lengthwise measurements.

As you take the various measurements, refer to the drawings on page 226 from time to time to make sure that you are taking them in the proper places. Write each measurement down as it is taken; otherwise you are likely to forget.

Waist measurement. To take your waist measurement, put the tape straight around your natural waistline, which is the smallest part of your body.

Bust measurement. Your bust measurement should be taken over the largest part of your bust. It is best to have the tape measure a little higher in the back so that it fits close up under the arms.

Hip measurement. The measurement of your hips should be taken around the largest part of your hips. This is usually about six inches below your natural waistline.

Width across the back. The width across the back is measured at the narrowest part of the shoulders—that is, from armhole to armhole, provided the dress you are wearing has armholes in the correct place. This measurement is usually taken about three or four inches below the highest part of your shoulder. While you are being measured, pull your arms forward.

Width across the chest. The measurement across the chest is taken about four inches below the highest part of your shoulder, measuring from armhole to armhole.

Waist length. Your waist length is taken from the

prominent bone on the back of your neck to the natural waistline. Check to make sure that the figures on the tape measure start numbering at the neck.

Length of dress. The measurement for the entire length of your dress should first be taken from the prominent bone on the back of your neck all the way to the floor. From this measurement subtract the distance you wish to have your dress from the floor, allowing for a hem.

Length of skirt. The skirt length should be taken in the same way as the dress length, except that you should start measuring from the natural waistline.

Sleeve length. The sleeve length should first be measured from the top of the armhole to the wrist while the arm is slightly bent. The underarm seam should be measured from the bottom of the armhole to the wrist.

PATTERNS

It is easier to sew with a pattern you buy in a store, called a "commercial pattern," than it is to sew with a homemade pattern.

Size of pattern

When buying a blouse pattern, compare your bust measurement with that of the pattern, but when buying a pattern for a skirt or a pair of slacks, compare your waist and hip measurements with those of the pattern. For a dress pattern compare your bust and hip measurements with those of the pattern.

Patterns are bought and sold by size. In the table on the next page, you will notice that a size 12 is thirty inches in the bust, twenty-five inches in the waist, and thirty-three inches in the hips.

PATTERN MEASUREMENTS FOR GIRLS

Size	10	12	14	16
Bust	28	30	32	34
Waist	24	25	26 $\frac{1}{2}$	28
Hip	31	33	35	37

If you are thirty-two inches in the bust, buy a size 14 pattern. When patterns are sold by even numbers only, and you measure thirty-one inches in the bust, buy the nearest size—size 14. Usually it is best to buy a pattern that is a little too large instead of one that is too small. It is much easier to alter a pattern that is too large for you than one that is too small.

Buying a pattern

Before you buy a pattern, consider these four things: (1) your ability to sew; (2) what the lines of the pattern will do for your figure; (3) whether the style of the pattern is suitable for the type of garment you wish to make; and (4) how your measurements compare with those of the pattern.

As you look through the pattern books, you will notice that each pattern has a number beside it. After you have decided upon your pattern, write this number down. You may then say to the clerk at the pattern counter, “May I see pattern Number 2346, size 14?”

When the clerk gives you the pattern, check to make certain that you have the correct number and size, for patterns cannot be returned. If one store does not have your pattern in the correct size, try to buy it at another store instead of buying an incorrect size.

ESTIMATING MATERIAL NEEDED

FABRIC REQUIRED — WITHOUT NAP OR ONE WAY DESIGN UNLESS OTHERWISE STATED					
NOTE: — Additional fabric is required when: — not pre-shrunk — balancing and matching stripes, plaids and one-way designs — using napped fabrics — and for extra seam allowance when fabric ravels. If this garment is shortened 2", it will require $\frac{1}{8}$ yard less fabric than yardage given for every size on 54" fabric, and $\frac{1}{4}$ yard less on 35" and 39" fabric.					
WAIST SIZES	24	25	26	28	
STYLE 1 BALLERINA LENGTH SKIRT					
35" fabric	$3\frac{1}{2}$	$3\frac{5}{8}$	$3\frac{7}{8}$	4	Yds.
39" or 41" fabric	$3\frac{1}{4}$	$3\frac{3}{8}$	$3\frac{1}{2}$	$3\frac{5}{8}$	Yds.
PURCHASED EMBROIDERED RUFFLING					
1½" wide	3	$3\frac{1}{8}$	$3\frac{1}{4}$	$3\frac{3}{8}$	Yds.
INTERFACING FOR WAISTBAND — $\frac{1}{8}$ yard of 35" muslin.					
STYLE 2 — SKIRT WITH RUFFLE					
35" fabric	$3\frac{3}{8}$	$3\frac{1}{2}$	$3\frac{3}{4}$	$3\frac{7}{8}$	Yds.
39" fabric	$3\frac{1}{8}$	$3\frac{1}{4}$	$3\frac{3}{8}$	$3\frac{5}{8}$	Yds.
54" fabric	$2\frac{1}{4}$	$2\frac{1}{4}$	$2\frac{3}{8}$	$2\frac{1}{2}$	Yds.
STYLE 3 — SKIRT					
35" plaid or nap fabric	$2\frac{5}{8}$	$2\frac{3}{4}$	$2\frac{7}{8}$	3	Yds.
39" plaid or nap fabric	$2\frac{1}{4}$	$2\frac{3}{8}$	$2\frac{1}{2}$	$2\frac{5}{8}$	Yds.
54" plaid or nap fabric	$1\frac{3}{4}$	$1\frac{1}{4}$	$1\frac{3}{4}$	$1\frac{1}{8}$	Yds.
The above yardages do not include extra fabric for matching plaids.					
35" plain fabric	$2\frac{1}{4}$	$2\frac{3}{8}$	$2\frac{1}{2}$	$2\frac{3}{4}$	Yds.
39" plain fabric	2	$2\frac{1}{8}$	$2\frac{1}{4}$	$2\frac{3}{8}$	Yds.
54" plain fabric	$1\frac{1}{2}$	$1\frac{1}{2}$	$1\frac{5}{8}$	$1\frac{5}{8}$	Yds.

COURTESY SIMPLICITY PATTERN COMPANY

To decide upon the amount of material needed, study this chart and follow the directions below.

Amount and kind of material

Most girls find it best to buy the pattern before they buy the material, because there is often information printed on the pattern envelope that will help them decide how much material to buy. On most pattern envelopes there is also a list of appropriate materials that may be used in making the garment. If the pattern suggests a sheer cotton, use a sheer cotton and not a heavy wool. On many patterns there is a list of supplies you will need, such as the length of slide fastener needed, the amount of seam binding, thread, and so on.

The chart on the pattern envelope, as shown at the top of this page, will help you to decide how much material is needed. As you study this chart and the following directions, you will see how easy it is to estimate the amount of material needed for each size pattern:

- 1) Decide which style you are going to use.
- 2) Draw a circle around the width of your material. Draw a line straight across from this circle.
- 3) Draw a circle around the size of the pattern. Draw a line straight down from this circle.
- 4) Draw another circle around the figure where the two lines cross, or meet. The figure in this circle is the amount of material you will need if you are of average height.

To show you how to find the amount of material you need, follow the chart on page 230 as you read this example: Jane is making a skirt like Style 3. Her material is 39 inches wide, so she circles 39 and draws a line straight across from this circle. Jane measures 25 inches in the waist; therefore, her waist size is 25, so she circles 25. Next she draws a line straight down from this circle. Where the two lines meet, or cross, she draws another circle. By so doing, Jane knows that she should buy $2\frac{3}{8}$ yards of material. If you are shorter than average, you will not need as much material as you would if you were average height. However, if you are taller than average, buy more material than called for on the pattern.

When you buy material, you ask for it by number of yards or fractions of a yard. The following table will help you when trying to decide what fraction of a yard a certain number of inches is:

36 inches equals 1 yard	27 inches equals $\frac{3}{4}$ yard
18 inches equals $\frac{1}{2}$ yard	12 inches equals $\frac{1}{3}$ yard
9 inches equals $\frac{1}{4}$ yard	24 inches equals $\frac{2}{3}$ yard

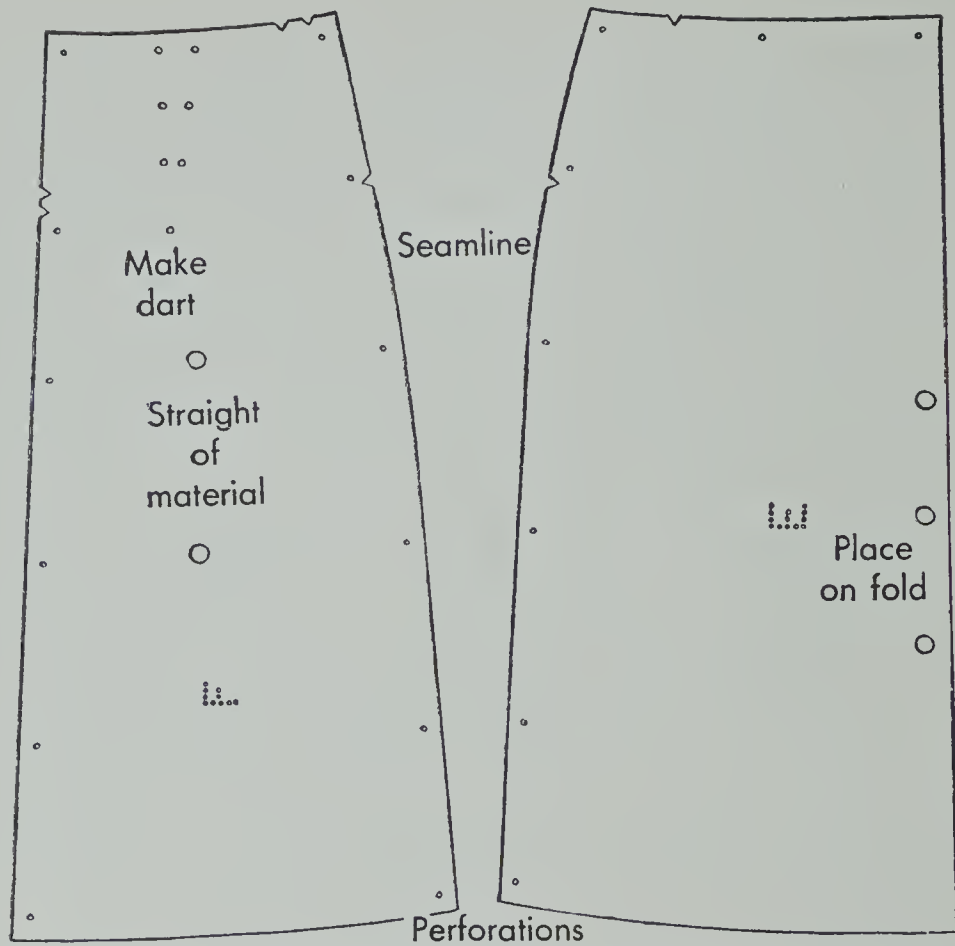
Checking and studying the pattern

You cannot imagine how very much it will help you if you check and study your pattern in the following way before you start cutting out a garment:

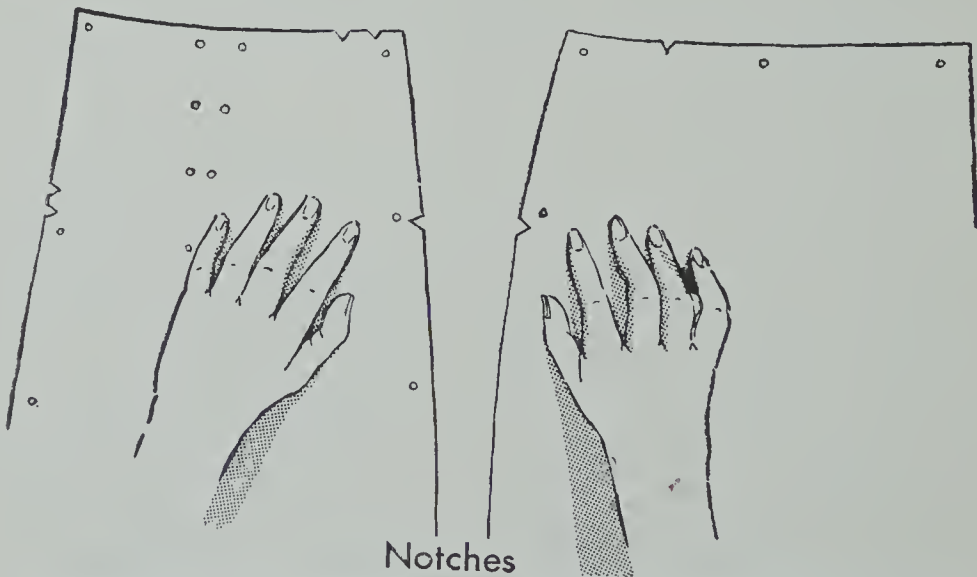
- 1) Check to make sure you have the correct size of pattern.
- 2) Study your pattern properly by doing these things.
 - a) Read the directions on the pattern envelope.
 - b) Draw a circle around the picture of the garment you are going to make. On some patterns you will notice that one picture is referred to as "Style 1" and another picture as "Style 2." On other patterns the different styles will be referred to as "View 1" and "View 2."
 - c) Study the direction sheet, which is the printed piece of paper found in the pattern envelope. On the direction sheet you will find a chart that has pictures of the various pieces of the pattern. Study this chart so that you will be able to recognize each piece of the pattern. The direction sheet will also tell you how to place the pattern on the material in the most economical way and how to make your garment step by step.
 - d) Write your name and the period you take clothing on every piece of your pattern, as well as on the pattern envelope and direction sheet. Then take out the pieces you are not going to use—such as extra sleeves or collars—fold them up neatly, and place them back in the pattern envelope.

- 3) Learn the meaning of the various markings on your pattern.
- a) Perforations are small holes found in patterns that will help you in many ways, such as when to place the pattern on the straight of the material, where to make darts, where the center front and the waistline of the pattern is located, what size seams to make, and where to place various kinds of trimmings or pockets. (See the top drawings on page 234.) It is well to keep in mind that perforations mean different things on different patterns. For example, on one kind of pattern two perforations indicate the fold of the material, whereas on another pattern three perforations indicate the fold of the material. Therefore, check the direction sheet to see what the various markings mean on your pattern.
 - b) Notches are the places cut out in the shape of a V, found along the edges of the pattern, as shown in the bottom drawings on page 234. These notches are used to help you put your garment together correctly.
 - c) Printed patterns have the directions printed on the pattern itself, as shown in the drawing on page 235. Notice that the cutting line is indicated by a solid line, whereas the seamline is indicated by a broken line. The numbers at the various notches help you in putting the garment together. For example, notch eight in the skirt back is placed with notch eight in the skirt front.

MARKINGS ON PATTERNS

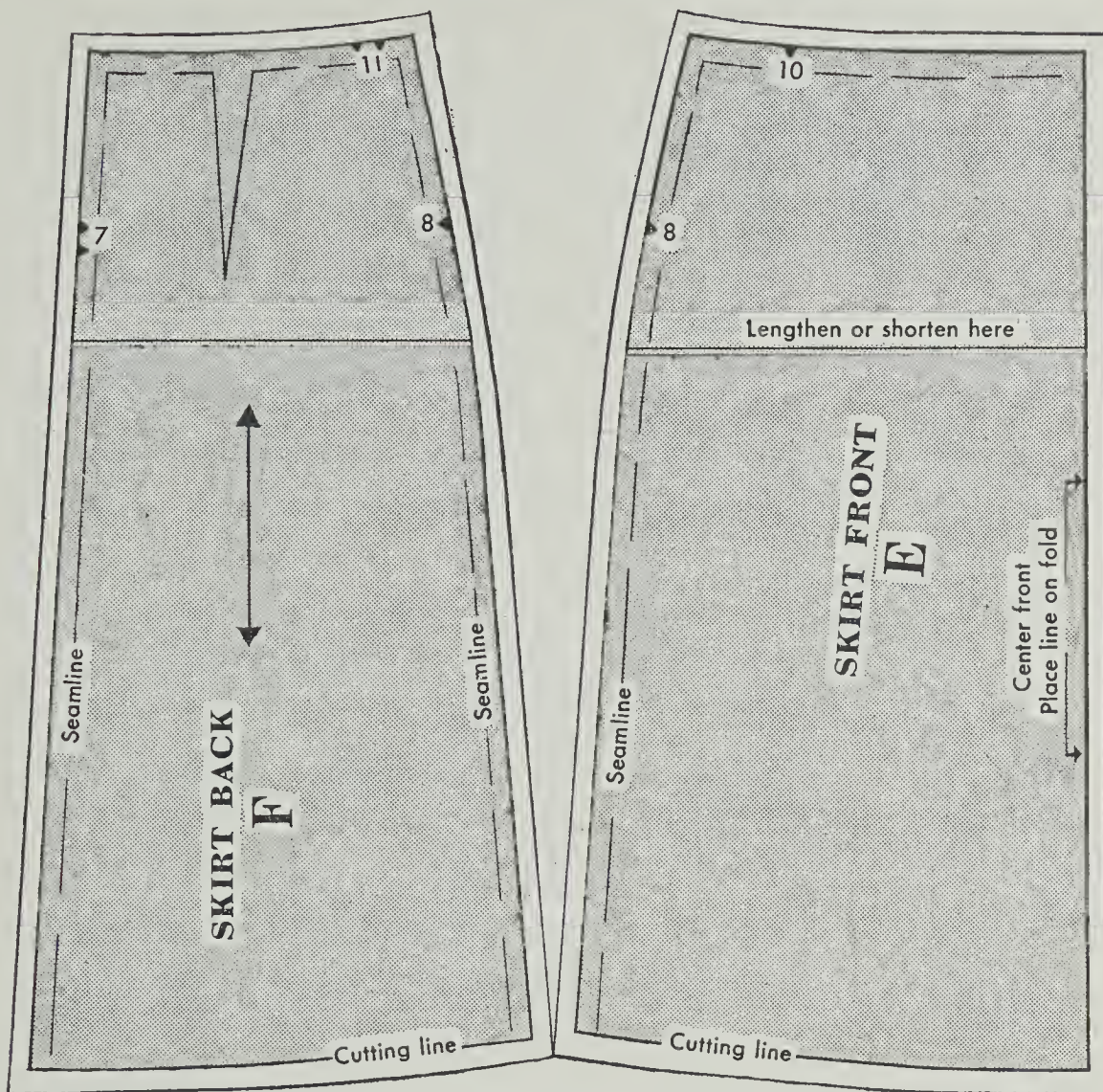


Perforations are small holes found in patterns that indicate different things, as shown by the labels.



The notches in a pattern help you match the pieces of the pattern together correctly.

DIRECTIONS ON PRINTED PATTERNS

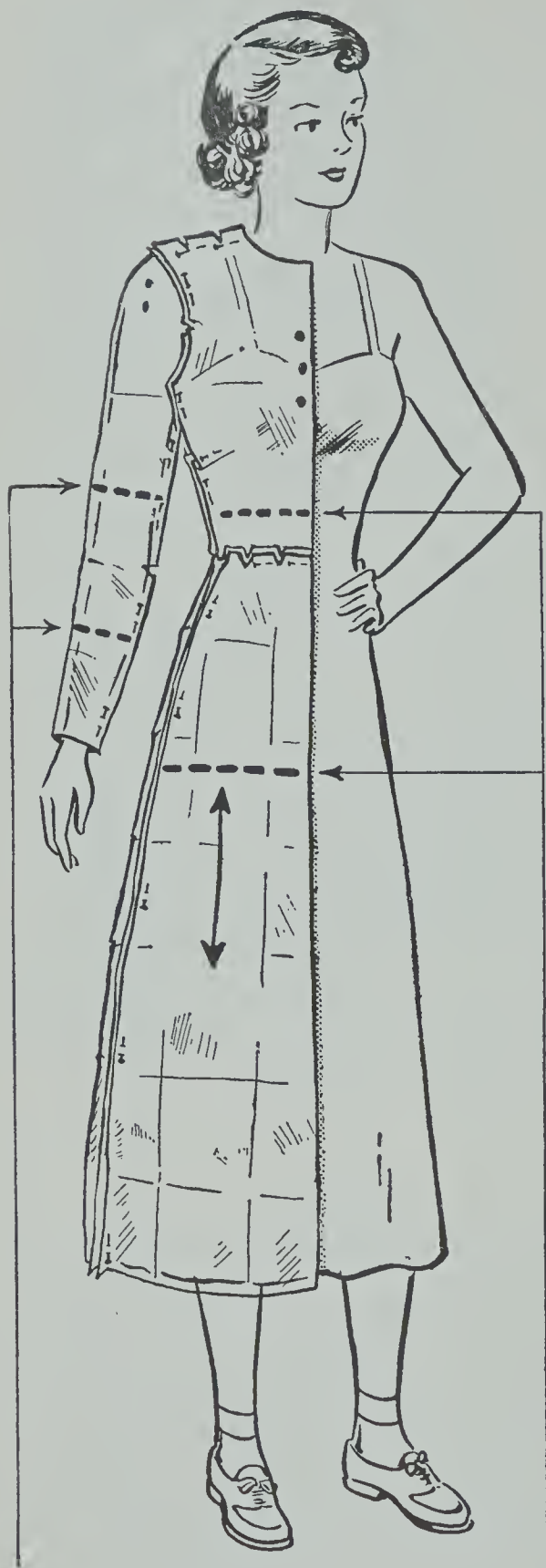


Printed patterns are labeled and marked for easier use. The cutting line is shown by a solid line — the seamline by a broken line.

ALTERING PATTERNS

To alter a pattern means to take your pattern up or to let it out until it fits you. However, if you have carefully selected the correct size, you will need to do very little, if any, altering on your pattern. By altering your pattern before cutting your material, you will save yourself a great deal of time. Then, too, you will have a much better fitting garment.

WHERE TO MAKE ALTERATIONS



To alter a pattern, place the pattern on the table and smooth out the wrinkles. Next, you will want to compare your measurements with those of the pattern. When you measure the pattern, measure it inside the seamline. If the measurements of the pattern and your measurements are the same, it will not be necessary for you to alter your pattern. But if they differ, you will need either to take up or let out your pattern.

Many patterns tell you where the various pieces should be altered. However, if they do not, you will find the places marked in the drawing at the left. But before you do any altering on your pattern, read over these general suggestions:

- 1) Check to see if the waistline on the pattern falls at your natural waistline. If it does not, you will need to alter the pattern above the waistline.

- 2) If you are making a slip or a princess style dress, you may have to alter the pattern above and below the waistline.
- 3) Alter the pattern pieces for the back the same amount as the pattern pieces for the front.
- 4) Lengthen or shorten your pattern either above or below the place where the straight of the material is indicated on the pattern.
- 5) No matter what alterations are made, consider the darts. Check to make sure they are located in the correct places.
- 6) Do not shorten a skirt pattern by turning up or cutting off the lower edge unless it is a very full skirt. A circular skirt is often shortened by cutting off the desired amount around the bottom.
- 7) Long sleeves should be shortened or lengthened above and below the elbow. Check to make sure the dart or the fullness falls exactly at the elbow.

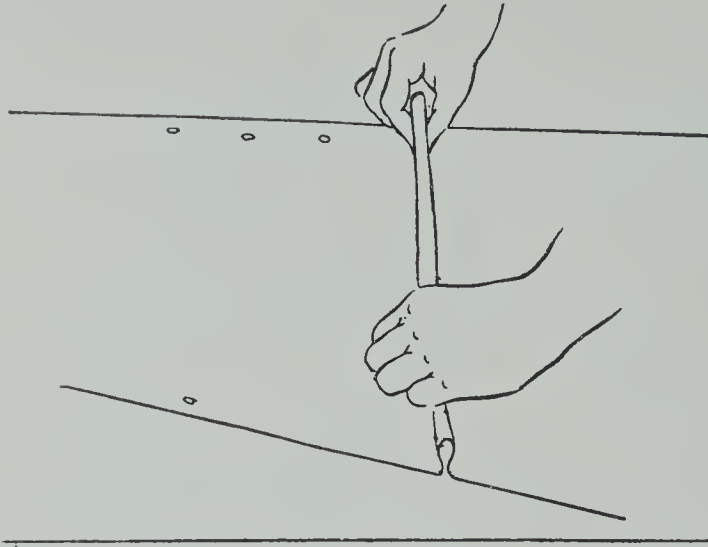
To shorten a pattern

If your measurements are less than those of the pattern, you will have to shorten it. First, decide how much your pattern should be shortened. For example, if the length of the skirt pattern is thirty-four inches and your skirt should be thirty inches long before it is hemmed, shorten the pattern four inches.

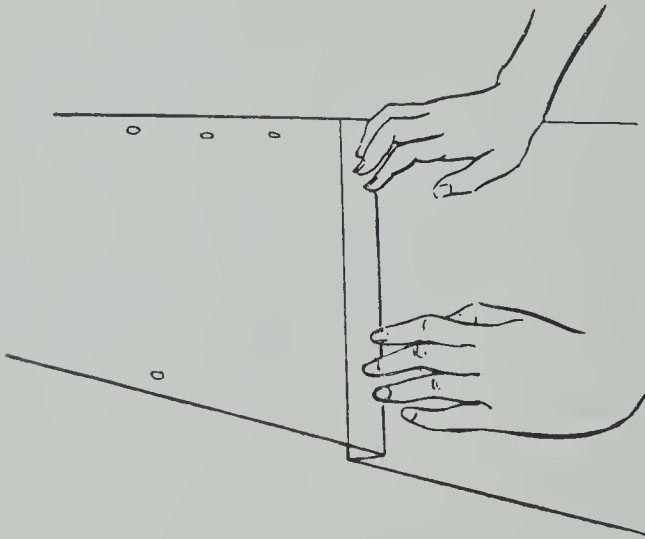
To shorten a pattern, make a fold in it. In order to make a neat, straight fold, you will find it helpful to study the drawings on page 238 and take the following steps:

- 1) Make a tuck half as wide as the amount you wish to shorten your pattern, as shown in the top drawing.

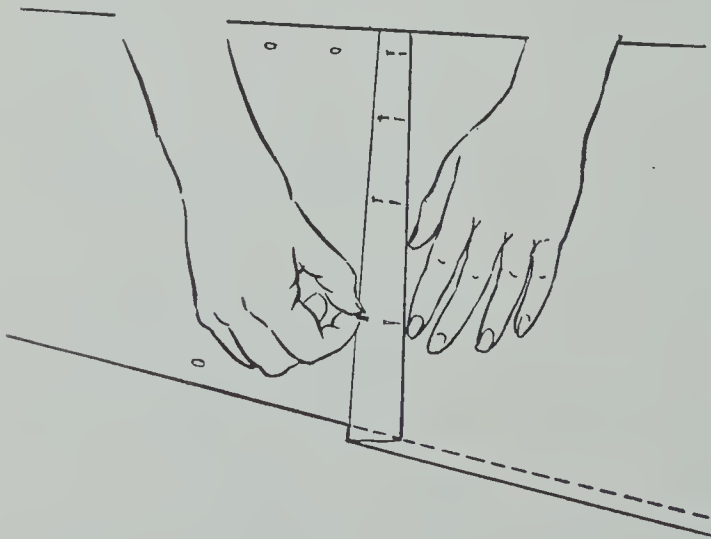
TO SHORTEN A PATTERN



1) Make a tuck half as wide as the amount you wish to take up.



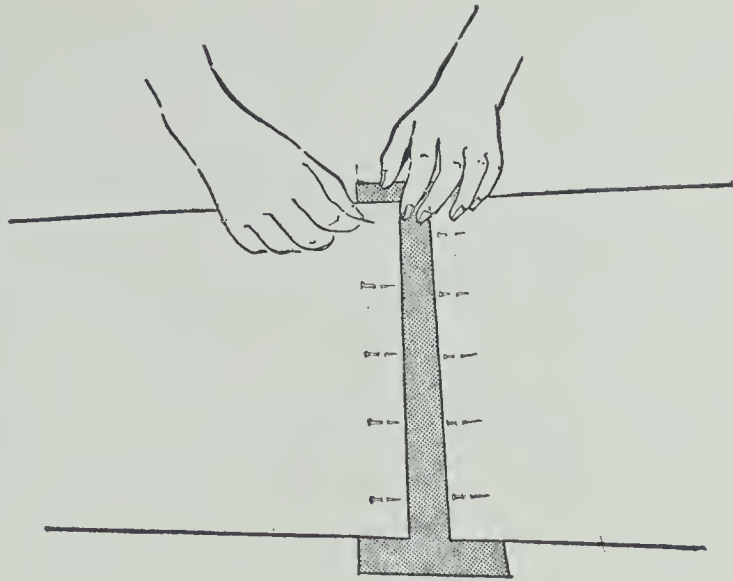
2) Fold the tuck down. Notice that the side of the pattern which is to be placed on the fold of the material is straight.



3) Pin fold in place. Straighten the side seam as indicated by the dotted line.

TO LENGTHEN A PATTERN

To lengthen a pattern, cut it at the point you plan to lengthen the pattern. Put a piece of lightweight paper under the cut place. Separate the two pieces of pattern as much as you need to lengthen it. Pin pattern in place.



For example, if you want to shorten the pattern two inches, your tuck should be one inch wide.

- 2) Fold the tuck down, as shown in the center drawing. Notice that the side of the pattern which is to be placed on the fold of the material is perfectly straight.
- 3) Pin fold in place, as shown in the bottom drawing. Straighten the side seam by folding it back on the dotted line as indicated in the drawing.

To lengthen a pattern

If your measurements are more than those of the pattern, you will have to lengthen it. First, decide how much your pattern should be lengthened. For example, if your skirt pattern is twenty-six inches long and your skirt should be twenty-seven inches long before it is hemmed, lengthen your pattern one inch. To lengthen your pattern, study the drawing at the top of this page and take the following steps:

- 1) Cut the pattern at the place where you plan to lengthen it. Be sure the cut line is straight.
- 2) Put a piece of lightweight paper under the cut place. Separate the two pieces of the pattern the width you want to lengthen it.
- 3) Pin pattern in place.

Often it is better to lengthen your pattern in more than one place. For example, if you have to lengthen a skirt pattern two inches, it would be better to lengthen it one inch above the hipline and one inch below the hipline.

Sometimes girls do not wish to cut their patterns. If this is the case, you may cut another pattern out of wrapping paper and lengthen it instead of using your good pattern.

General hints

If you buy a pattern the correct size, you will have to make very little if any alterations in the width. In case you do, the width is altered in the same manner as the length.

After the necessary alterations have been made, it is helpful to pin the pattern together and try it on. Ask your partner to hold your pattern in place as you check the fit in the mirror. If there is the least little thing wrong with your pattern, correct it.

When you find that your pattern fits you in every way, you may unpin the seams but not the alterations which have been made.

EXTRA THINGS TO DO

1. Give the names and average prices of the different commercial patterns.

2. Discuss the advantages and disadvantages of a printed pattern.
3. Compare your bust, waist, and hip measurement with that of the pattern.
4. Discuss advantages of studying your pattern before you start pinning it to the material. Tell of a mistake you or a friend of yours has made because you did not study the pattern.
5. Discuss the importance of checking and rechecking the fit of your pattern before you start cutting.
6. Practice making different-sized hem guides.
7. Compare the pattern measurements for girls' sizes with those for misses' sizes. The large pattern books found at the pattern counters will help you with this problem.

Chapter Twelve **GETTING MATERIAL**

READY

The care taken in buying material and getting it ready for cutting is most important if you are to have a good-looking finished garment. If the material has not been preshrunk, you will want to shrink it according to directions on page 110. Some materials need to be straightened, while others need only to be pressed.

BUYING MATERIAL

How much fun it is to walk into a yard goods department shortly after the manager has put his new materials on display. At first you are so overwhelmed you want them all. Later you narrow your choice down after considering the season, how you plan to use the material, the becomingness, the cost and amount needed, the firmness of the weave, how easy it is to sew on, whether it will fade or not, and the care it will require.

The labels on piece goods may be found on the end of the cardboard on which the material is wound or on a tag attached to this cardboard. Sometimes valuable information is stamped on the selvage of the material.

Material for the season

Some materials may be used at any time of the year—for example, cotton broadcloth. Other materials, such as corduroy and velveteen, are suitable only for late

fall and winter wear. However, the section of the country in which you live has a great deal to do with the kind of material you select to wear each season.

Material for use

The material you select depends greatly upon the style of garment you plan to make. When the designer plans the pattern design, he has certain materials in mind. These materials are usually listed on the pattern envelope. You will be wise to use one of the materials suggested or something very similar. You will also find it helpful to keep in mind that sheer materials are best for gathers, ruffles, and tucks. Soft, lightweight material is used for gathers, but if there are many gathers, a soft, sheer material is better. Full skirts are best made of lightweight material. Firmly woven material holds pleats better than loosely woven material. Flat, medium-weight materials suggest stitching as a trimming. Voile, challis, silk, and rayon crepes may all be used on patterns that require soft folds. Garments that are tightly fitted or have many seams should not be made of transparent material, such as organdy or voile, because the darts and seams will show through on the right side. It is also wise to keep in mind that stiff materials, such as taffeta and organdy, stand out from your body and therefore have a tendency to make you look larger.

Material that is becoming

Select material that is suited to your personal coloring. (See Chapter 4.) When using material with a design, consider the following questions:

- 1) What will the design do for my figure? (See Chapter 3.)

- 2) Is the design suited to the pattern I selected? For plaid or figured materials use a simple pattern so as not to ruin the design of the material by cutting it into small pieces. Use a plain material for a pattern that has an interesting design so as to show off the style of the pattern.
- 3) How much extra material will I have to buy? Stripes, plaids, and large-figured designs require extra material for matching.

Cost and amount of material

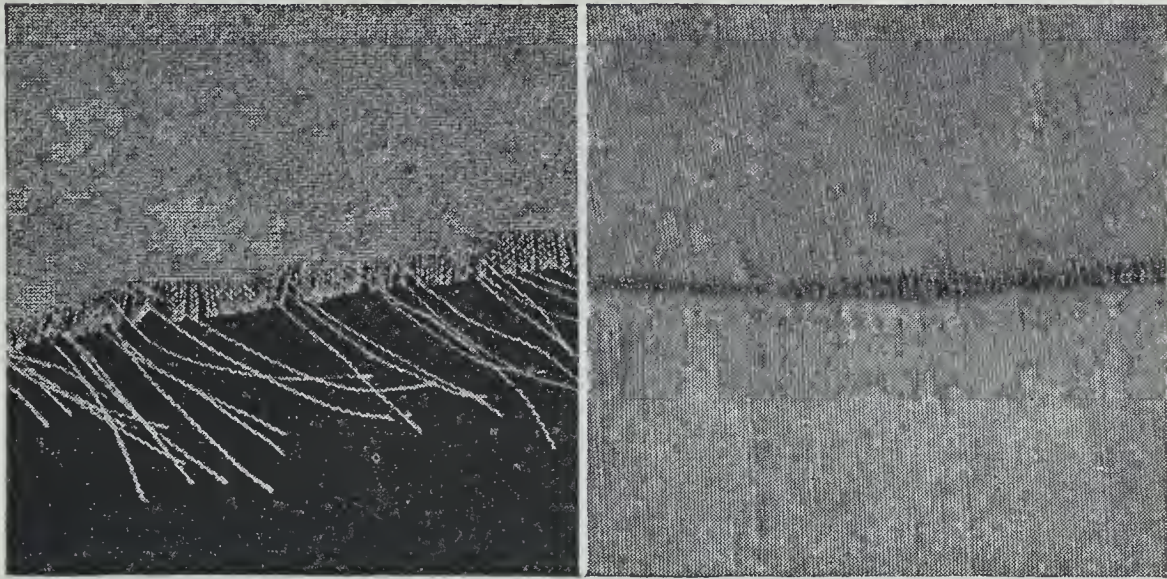
It is usually better to buy a good quality of a cheap material than it is to buy a poor quality of an expensive material. For example, since silk material is more expensive than cotton, a good quality of cotton chambray would be better than a poor quality of silk material for a summer spectator sport dress. You will want to buy enough material but not any more than is necessary. In order to learn how to figure out how much material to buy, turn to page 230.

Material that is firmly woven

Some materials are much easier to work with than others. Therefore, if you have had little experience in sewing, you will want to choose material that is firmly woven but not stiff. Avoid sleazy material—that is, thin, loosely woven material that lacks firmness, tends to ravel, stretches out-of-shape, and is difficult to handle in sewing. (See the photographs at the top of page 245.)

Not only is firmly and evenly woven material easier to work with, but it will wear longer, and the garments made from it are not as likely to pull out-of-shape. To tell if material is firmly woven, your teacher may

DISADVANTAGES OF LOOSELY WOVEN MATERIAL



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Loosely woven material ravels easily and pulls apart at the seams. It also lacks firmness, stretches out-of-shape, and is difficult to handle in sewing.

To tell if material is firmly or loosely woven, pull it between your thumbs and first fingers. If the material is loosely woven, the threads will separate easily. If the material is firmly woven, the threads will be difficult to pull apart.



COURTESY U. S. DEPT. OF AGRICULTURE

give you two pieces of the same kind of material, such as two pieces of gingham, one of which is firmly woven and one of which is loosely woven. You may then make the following tests:

- 1) Hold the pieces of material up to the light. Notice how much closer together the threads are in the firmly woven material than they are in the loosely woven material.
- 2) Look at the torn ends of the materials and notice the closeness of the threads.
- 3) Pull the materials between the fingernails of your thumbs and first fingers, as shown in the bottom photograph on page 245. If the material is firmly woven, the threads will be difficult to pull apart.
- 4) Pin two pieces of material together, as if you were making a seam. Pull hard on both sides of the seam. If the pins leave large holes in the material, it would probably pull at the seams if made into a garment.

When you studied textiles (Chapter 5) you learned that often manufacturers put a kind of starch, called "sizing," into loosely woven material so as to make it look like firmly woven material. To tell if material has too much sizing, rub it between your fingers. If very much white powder falls out or flies away like dust and the material becomes limp, you will know that it is a poor grade of material. Another disadvantage of loosely woven material is that it is likely to shrink.

Material that is easy to handle in sewing

Material that creases easily is easier to work with than that which does not hold a crease. Crepe material is

harder to handle in sewing than material with a smooth texture. Slippery or wiry materials that are difficult to hold in place should also be avoided.

Most cotton materials are easier to sew on than any other kind. Besides, machine stitching may be easily ripped out of cotton material without leaving marks where the stitches were. Therefore, you will probably find it best to use cotton material for the first three or four garments you make.

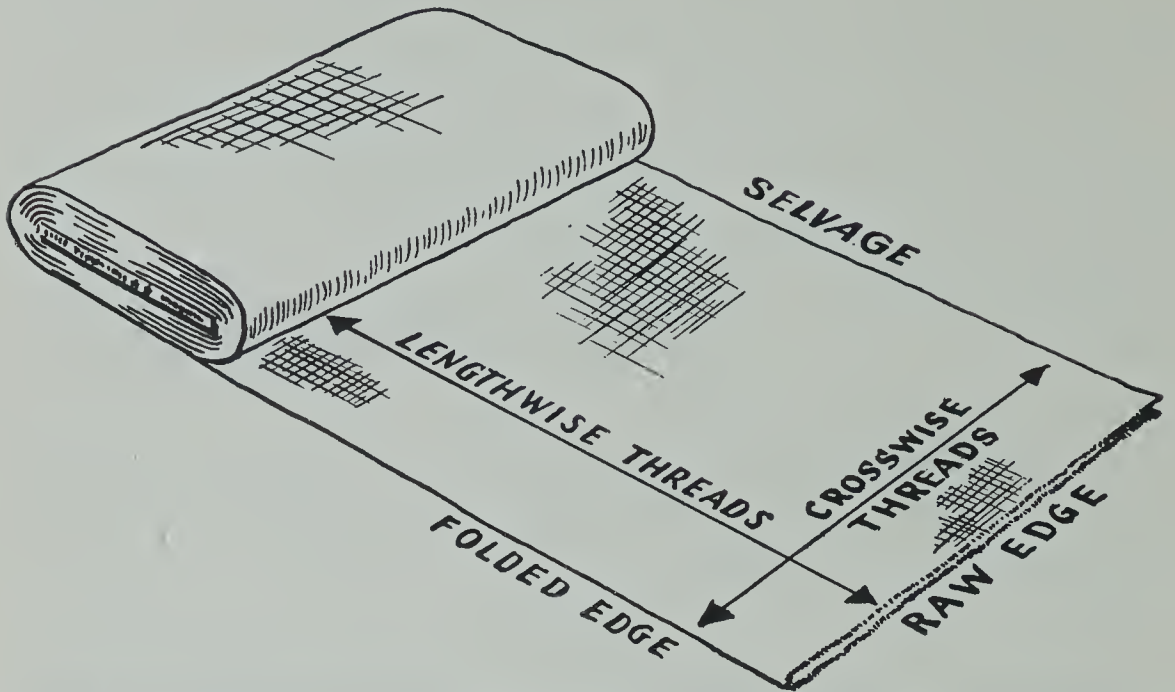
Some rayon materials are easy to handle in sewing; however, most of them are much more slippery and ravel more easily than cotton materials.

Plain material or small-figured material with a design going both ways is much easier to work with than stripes, large-figured material, or plaids that have to be matched at the seams. Materials like corduroy or velveteen are for the more experienced seamstress because garments made of these materials must be cut out so that the nap will lie in one direction.

Material that will not fade

When buying material, consider whether or not it will fade. If the labels do not give the necessary information, you may test the colorfastness to laundering by sewing the piece of material to be tested to a piece of white material and washing it in the usual way. If the material is going to fade, the white material will be discolored. To test the colorfastness to sunlight, place a small piece of the colored material in direct sunlight for several days. Then compare it with the large piece that was not placed in the sunlight.

TERMS PERTAINING TO MATERIAL



For a description of each of the terms shown on this bolt of material, see below.

Material that is easy to care for

Material that has to be laundered or cleaned frequently is more expensive than material that does not soil easily, even though the two may have been the same price in the beginning. Many girls find that heavy materials, such as piqué and Indian head, are more difficult to iron than material of medium weight, such as gingham, chambray, broadcloth, or prints. Batiste is easier to iron than a sheer material that is embroidered all over.

TERMS PERTAINING TO MATERIAL

When you buy material, it is usually cut from a bolt, as shown in the drawing above. The material generally comes double on the bolt. The place where it is folded is called the "folded edge."

The edge where the material was cut or torn from the bolt is called the "raw edge."

As you examine a long piece of material, notice that on each of the two sides, going the long way, there is a smooth edge of closely woven threads. This smooth edge, which will not ravel, is called the "selvage."

The threads that run the long way of the material, parallel with the selvage, are called "lengthwise threads." Lengthwise threads are often referred to as "warp threads" or as "the straight of the material." It is wise to keep in mind that lengthwise threads are stronger than those which run across the material.

The threads that go across the material from one selvage to the other are called "crosswise threads." They are sometimes called the "crosswise grain" or the "woof." Crosswise threads may also be called the "filling threads."

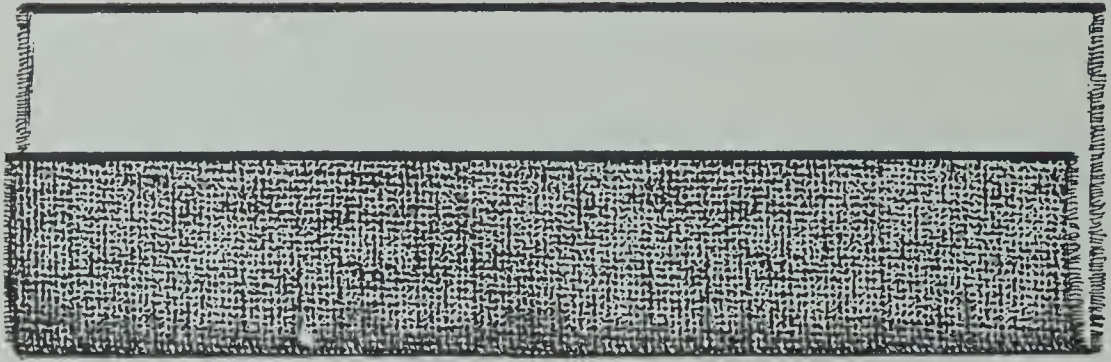
A fold in the material is made when you lay one part of the material over another part. (See drawings on page 250.) When material is folded on a lengthwise thread, it is referred to as a "lengthwise fold." When the material is folded on a crosswise thread, it is referred to as a "crosswise fold." When material is folded on an angle, it is called a "bias fold."

RIGHT AND WRONG SIDE OF MATERIAL

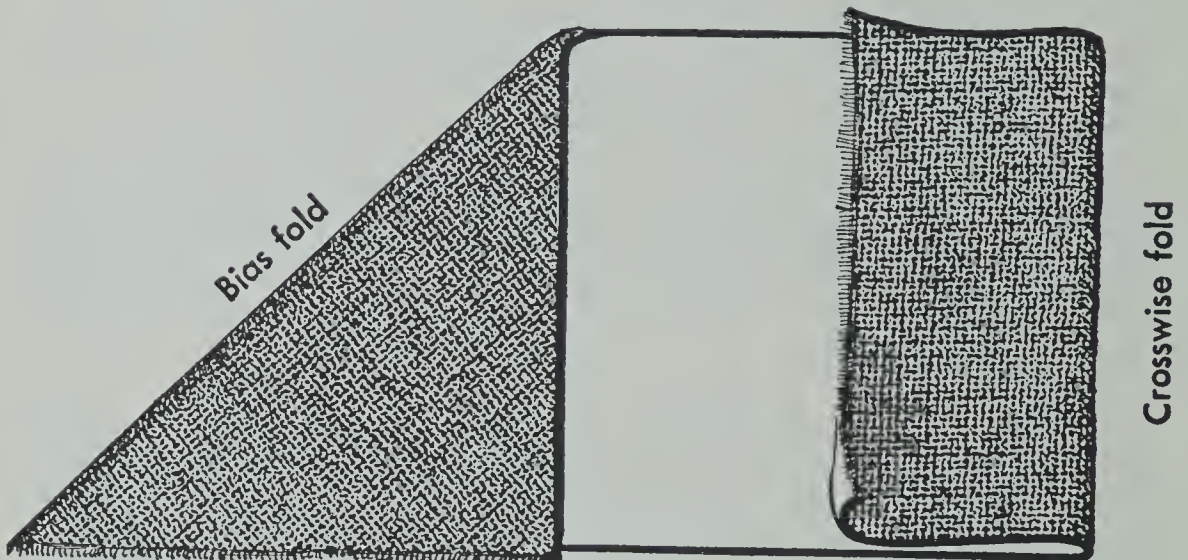
With many materials it is a very simple matter to tell the right side from the wrong side, but with others it is rather difficult.

In more expensive materials the right side is usually folded to the inside. This is especially true of wool and silk. Materials with a nap—such as corduroy, velvet, and velveteen—are rolled into a large roll so that there

KINDS OF FOLDS



Lengthwise fold

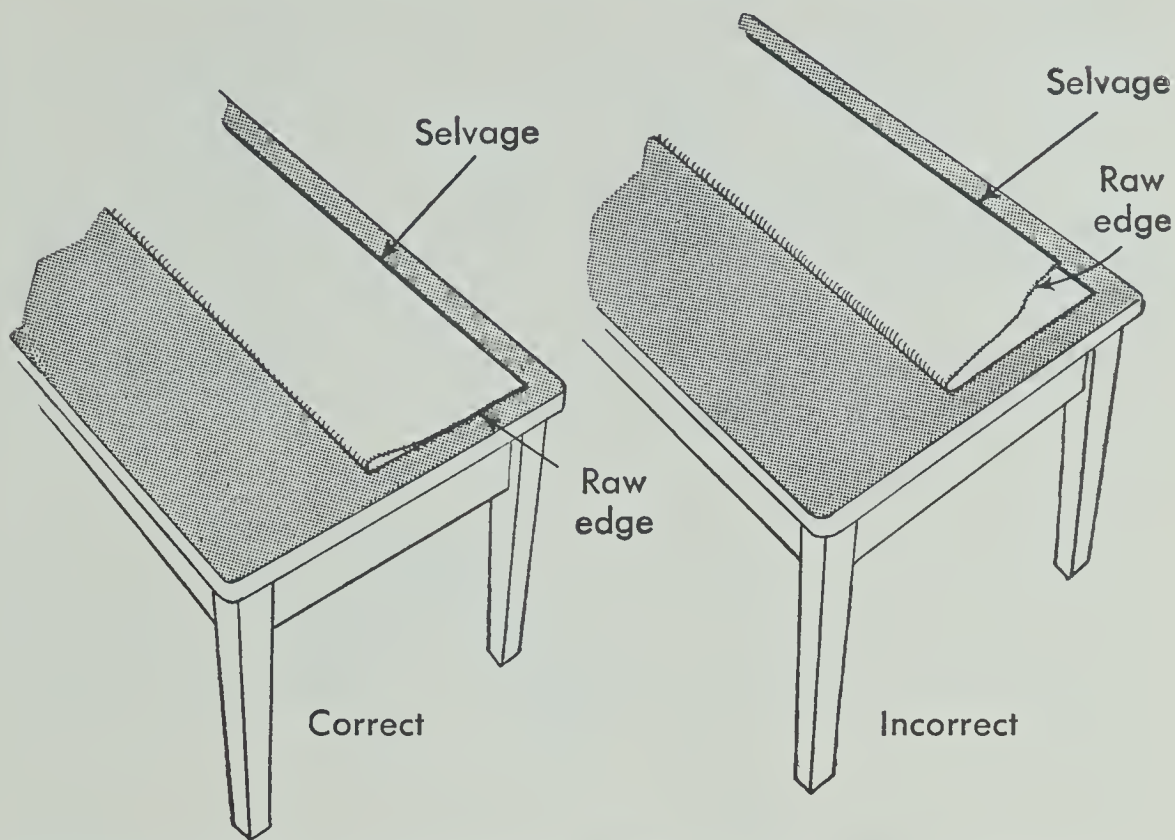


will be no crease in the material. In this case the wrong side of the material is on the outside of the roll.

It is much harder to see the selvage on the right side of the material than it is on the wrong side. The wrong side usually has a definite selvage line, whereas there is hardly a difference between the actual fabric of the right side and the selvage edge. Then, too, the selvage is much smoother on the right side than it is on the wrong side.

The wrong side of the material has an unfinished look. Often you can see thread ends or knots very easily on the wrong side of the material.

HOW TO DECIDE IF MATERIAL NEEDS STRAIGHTENING



If the two selvages come together even with the edge of the table and the ends of the material come together and are even with the end of the table, as shown at the left, the material is straight. If the two ends of the material do not come together and are not even with the end of the table, the material will have to be straightened.

STRAIGHTENING THE MATERIAL

Many times material needs to be straightened before the garment is cut out. By straightening the material first, the garment will fit better, feel better, and hold its shape longer. Perhaps you have had a skirt that had an even hemline until after it was washed and ironed; then it was uneven. That is what often happens when the material is not straightened before the garment is cut out.

To tell whether your material is straight or not, place it on a large table and make a lengthwise fold

down the center so that the two selvages come together. Smooth out the wrinkles. (See drawings on page 251.) Your material is straight when the two selvages come together even with the side of the table and the raw edges of the material come together even with the end of the table. Notice how the material fits into the corner of the table in the drawing on the left. Your material is not straight if the two raw edges do not come together and are not even with the end of the table, as shown in the drawing on the right.

There are two ways of straightening material. The method you use will depend upon whether the material was cut or torn from the bolt of material when you bought it, as well as whether the material tears easily or not.

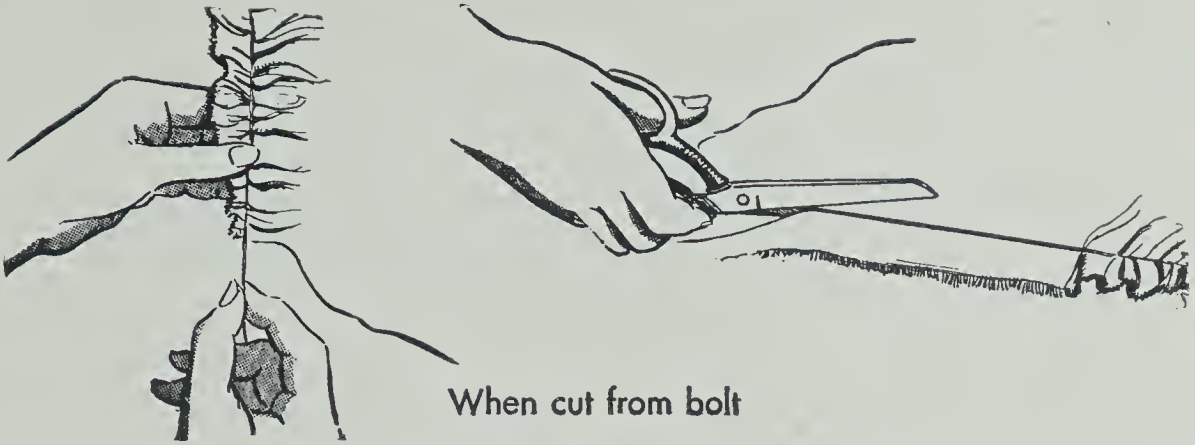
Material cut from the bolt

To straighten material cut from the bolt, clip the selvage on the shortest edge of the material. Then, pick up a loose, crosswise thread and pull it out slowly with the right hand. At the same time, the left hand should help you by gently slipping the material back on the thread you are pulling, as shown in the left drawing at the top of page 253. Now, cut where you pulled out the thread, as shown in the right drawing. If the thread breaks while you are pulling it, cut to the place the thread broke; then pick up the broken thread and pull it again.

Material torn from the bolt

To straighten material torn from the bolt, pull it on the bias, as shown in the bottom drawing on page 253. When material is pulled on the bias, it stretches like

STRAIGHTENING MATERIAL



When torn from the bolt

For detailed directions on how to straighten material by either method, see the opposite page.

a rubber band. Always pull on the corner of the shorter edge, moving your hands over a few inches each time you give your material a good, firm pull. Check from time to time, as shown in the drawing on page 251, to see if you have straightened the material.

It may be necessary for you to ask your partner to help you straighten your material. To do this, each of you should hold two corners of the material. Next, you should each pull with your right hand, then with your left hand. Continue pulling with first one hand and then the other until the material is straight. It will probably be necessary for you to stop several times and check to see if the material has been straightened or not. Keep on trying until the two selvages and the two ends of the material come together and are even with the corners of the table.

PRESSING THE MATERIAL

After you have checked to make sure that your material is straight, press it if necessary. If the cloth is very wrinkled, dampen it with a damp cloth but not one that is dripping. For pressing different kinds of materials, see page 42.

Press straight across the material, not in circles. Keep the iron moving to avoid leaving marks. So your material does not get on the floor, use a chair to hold it.

EXTRA THINGS TO DO

1. List eight things you should consider when buying material.
2. Give a class demonstration on how to tell the difference in firmly and loosely woven material.
3. Test the colorfastness to laundering of a piece of material.

4. Bring to class three small pieces of material that would be easy to sew on, and three that would not.
5. Discuss with your classmates the advantages of straightening material before you cut out a garment.
6. After you have studied the following example, work the problems given below:

Example:

Juanita bought $3\frac{1}{2}$ yards of material for 30 cents a yard. How much change should she receive from a five-dollar bill?

$$.30 \times 3\frac{1}{2} = \$1.05$$

\$5.00	money Juanita had
<u>1.05</u>	cost of material
\$3.95	in change

Problems:

- a. Gloria bought $1\frac{2}{3}$ yards of material for her skirt at 75 cents a yard. How much change should she receive from two dollars?
- b. Lydia needs $2\frac{3}{4}$ yards of material for her skirt. How much will the material cost at 69 cents a yard?
- c. Alice bought $2\frac{3}{4}$ yards of material for a dress. The material cost 79 cents a yard. How much change should she receive from a five-dollar bill?
- d. Elizabeth bought 12 yards of ribbon at $12\frac{1}{2}$ cents a yard. She gave the clerk a five-dollar bill. How much change should she receive?

Chapter Thirteen **CUTTING AND**

FITTING

Cutting and fitting are very important to good dress-making, because they can either make or mar a garment. If you cut out a garment hurriedly and neglect to fit it properly, your work will have a homemade look, whereas if you take pains with each step as you go along, the garment will be becoming and have a smart look. You will then be proud to say, "I made it myself."

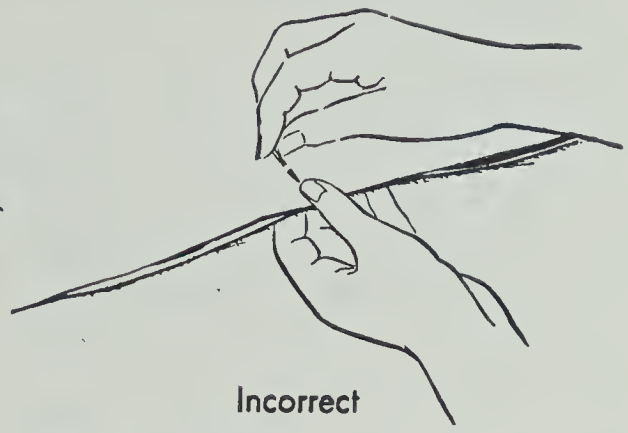
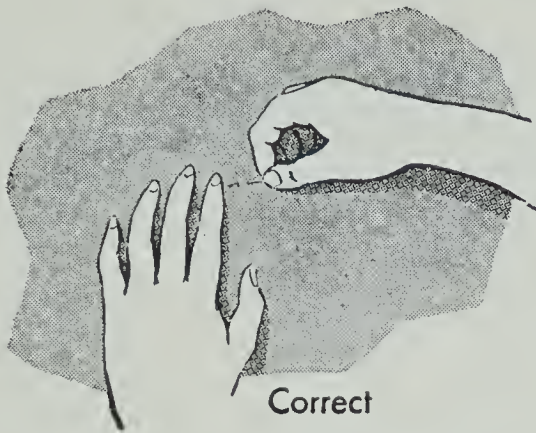
PINNING PATTERN ONTO MATERIAL

Not until you find that your pattern fits you in every way and that your material is straight and well-pressed are you ready to start pinning the pattern onto the material. There must be plenty of room on the table to spread out the material smoothly and to lay out all of the pattern pieces.

In order to make your work easier and more efficient when pinning a pattern onto the material, here are several general things to do:

- 1) Fold the material so that the right side is on the inside.
- 2) Select the chart on the direction sheet that shows you how to place your pattern on the material so as to save as much material as possible. In order to decide which chart is best, consider the style of

PINNING PATTERN TO MATERIAL



To pin the pattern to the material, put the first finger of your left hand on the material just in front of the place where you want the pin to pick up the material. Do not hold the pattern and material as shown on the right.

garment you plan to make, the width of the material, and your size.

- 3) Draw a circle around the chart you decide upon. Then place it in front of you so that you can refer to it from time to time as you place your pattern on the material.
- 4) Keep your work flat on the table as you pin the pattern onto the material, as shown in the drawing above labeled "Correct." To do this, hold the first finger of your left hand just in front of the place you wish to pin. Sometimes a girl makes the mistake of putting her left hand under the material as she pins the pattern onto the material, as shown in the drawing on the right. This is a mistake because it may pull the work out-of-shape.
- 5) Place your pins perpendicular to the edge of the pattern.
- 6) Place the pins about an inch from the edge of the pattern, so they will not be in the way of the shears

when cutting. Cutting over a pin with a pair of shears will quickly ruin them.

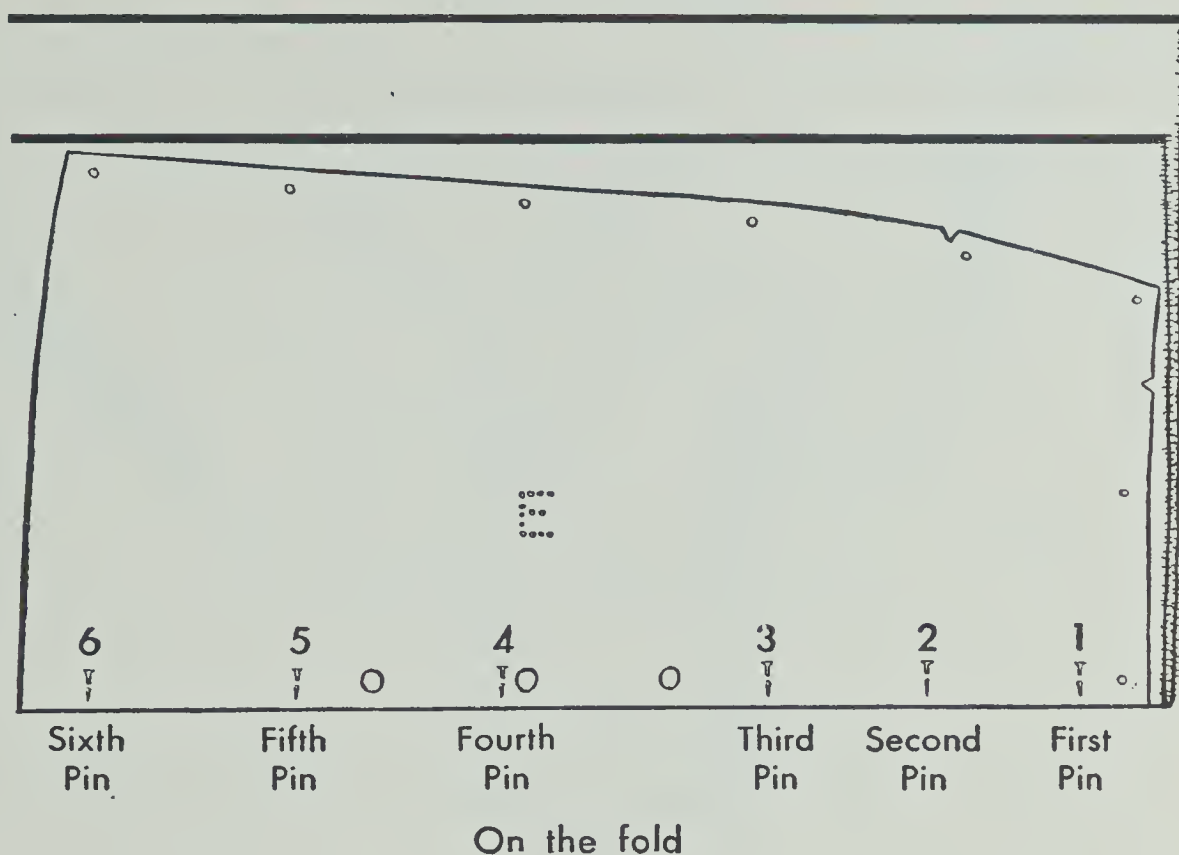
- 7) Place the pins about five inches apart. Too many pins may cause you to have a jagged edge. Pins are usually placed a little closer together on curves than they are on straight edges so as to prevent the pattern from slipping while cutting.
- 8) Lay the pattern pieces as close together as possible so that you will not waste any material.
- 9) Place all pieces of the pattern on the material, if possible, before you start cutting, in order to make sure you have enough material.
- 10) Take care when cutting sleeves separately that you do not cut both sleeves for the same armhole. To avoid this error, first cut one sleeve. Then place the cut sleeve on the material so that the two right sides of the material are together and cut the second sleeve.
- 11) Always ask your teacher to check your work before you cut into the material.

Pinning pattern on fold of material

When pinning a pattern onto the fold of the material, you will want to do the following things:

- 1) Fold the material exactly as the direction sheet tells you. Sometimes you are told to make a lengthwise fold, other times a crosswise fold.
- 2) Save as much material as possible by folding your material just as wide as the largest part of the pattern, unless your direction sheet tells you to do otherwise. By so doing, you will have one large piece of material left after cutting instead of two small pieces.

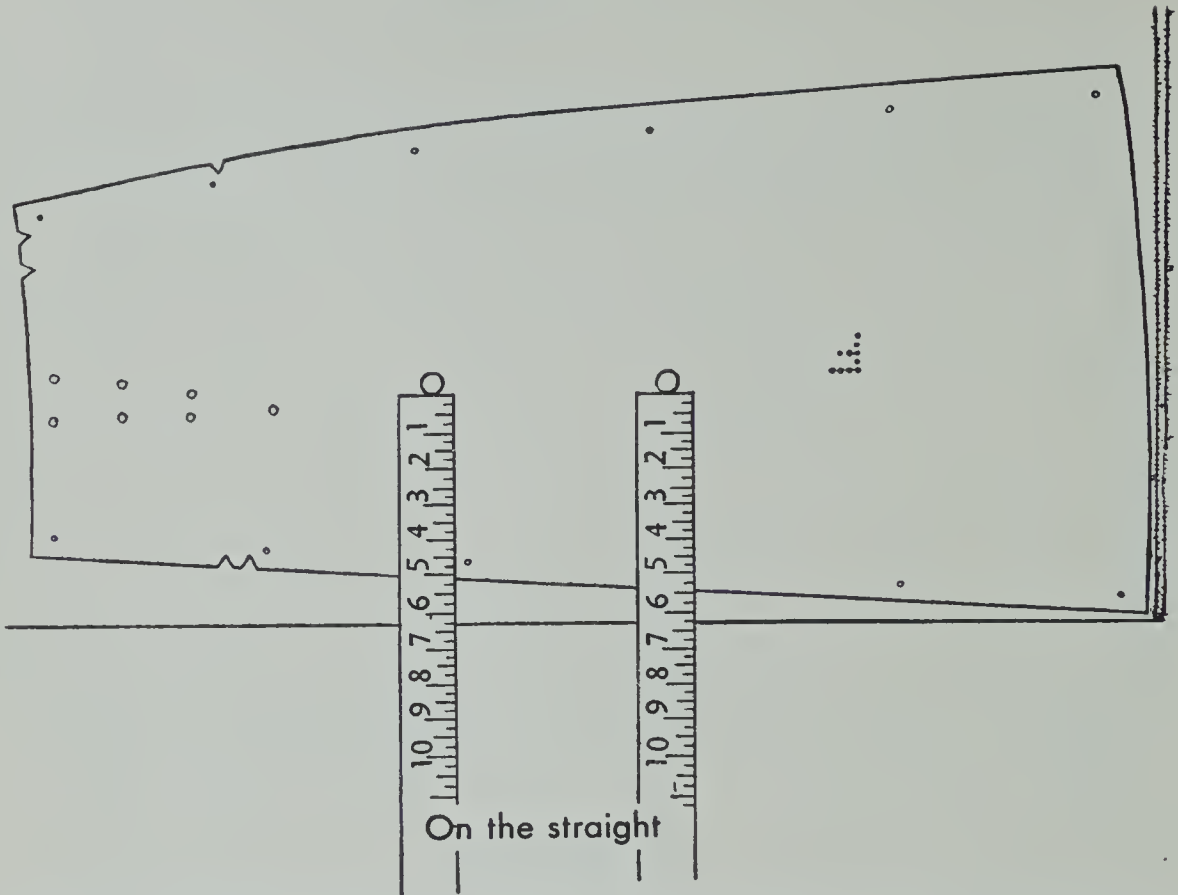
PINNING PATTERN



The directions for pinning a pattern on the fold of the material are given on the opposite page and below.

- 3) Check to make sure your fold is straight. To do this, measure from the selvage to the fold in two or more places.
- 4) Check to make sure which side of the pattern should be placed on the fold.
- 5) Start pinning at one end, and pin the folded side first. Notice the order in which the pins are placed in the drawing above.
- 6) Smooth the rest of the pattern into place. This should be done by patting the pattern and not by pulling it.

PINNING PATTERN



The directions for pinning a pattern on the straight of the material are given below.

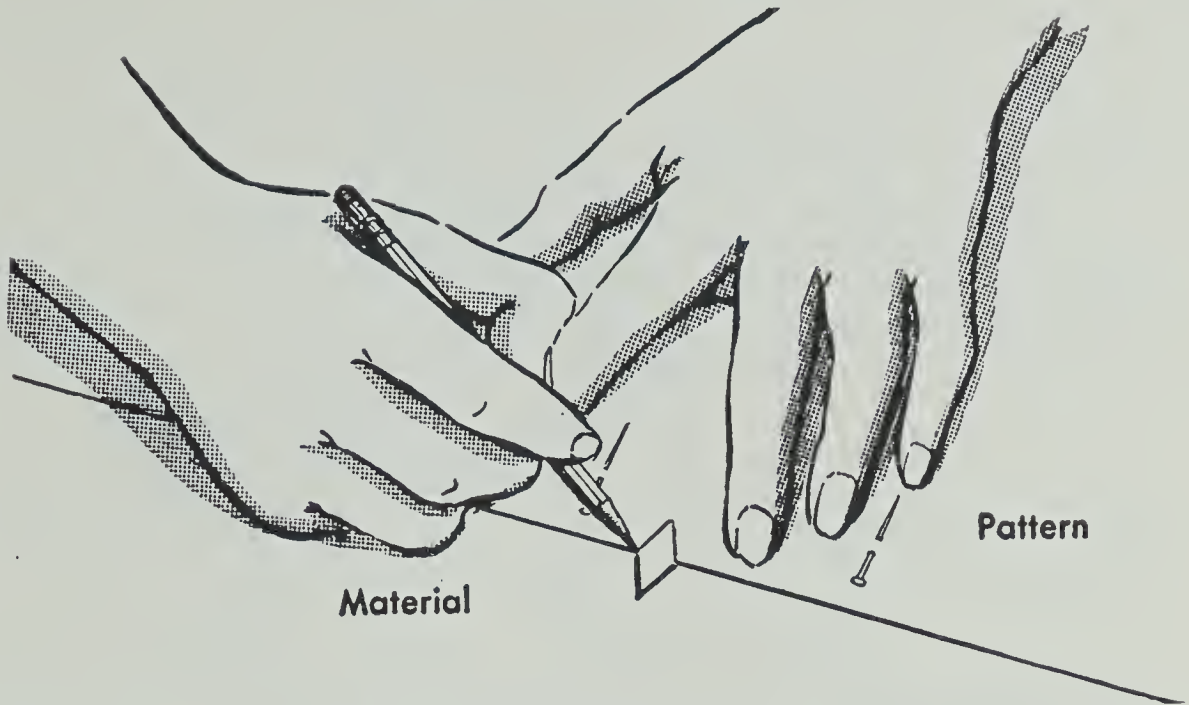
Pinning pattern on straight of material

Pattern pieces that are not placed on the fold of the material will have a straight line or perforations which tell you that that part of the pattern should be placed on the straight of the material. Unless a pattern is placed on the straight of the material, the garment will not hang straight nor fit correctly.

When pinning a pattern on the straight of the material, you will find it helpful to study the drawing above and take the following steps:

- 1) Move the pattern until the perforations measure the same distance from the selvage.

MARKING NOTCHES



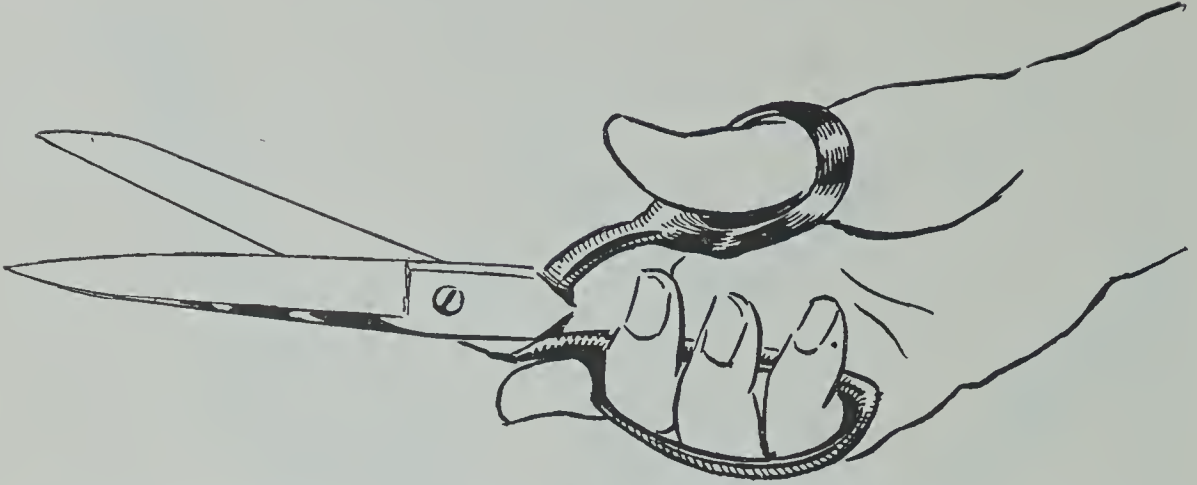
You will not forget to cut your notches out if you mark them out away from the pattern with a pencil before you start cutting.

- 2) Place a pin beside each perforation that indicates the straight of the material. Check again to see that each perforation measures the same distance from the selvage.
- 3) Smooth pattern into place by patting, not pulling. Then pin the sides and corners.

Marking notches

Notches should be marked, as shown in the drawing above, so that you will not forget to cut them out away from the pattern. Check to make sure that you have marked all of the notches by counting those on the direction sheet that comes with the pattern and comparing this number with the number of notches you have marked.

HOW TO HOLD THE SHEARS



When holding a pair of shears, put your thumb in the smaller hole of the handles and your last three fingers in the larger hole.

Cutting notches in—that is, outlining the V in the pattern—weakens the seams. Besides, the seams cannot be made smaller if the garment has to be let out. Further, if you cut notches that are too large, you take chances of ruining your material.

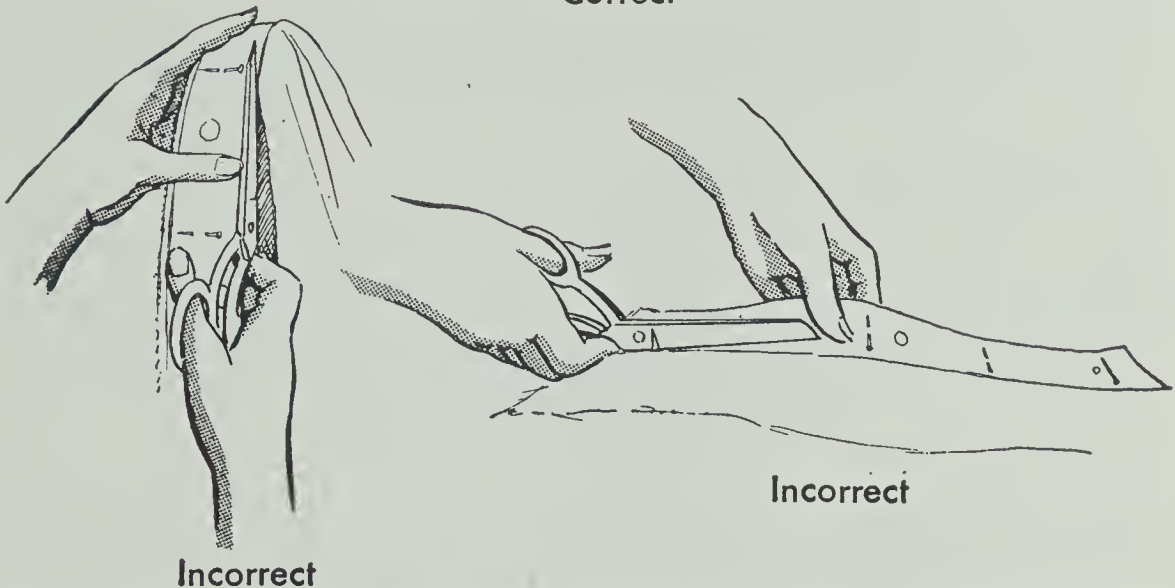
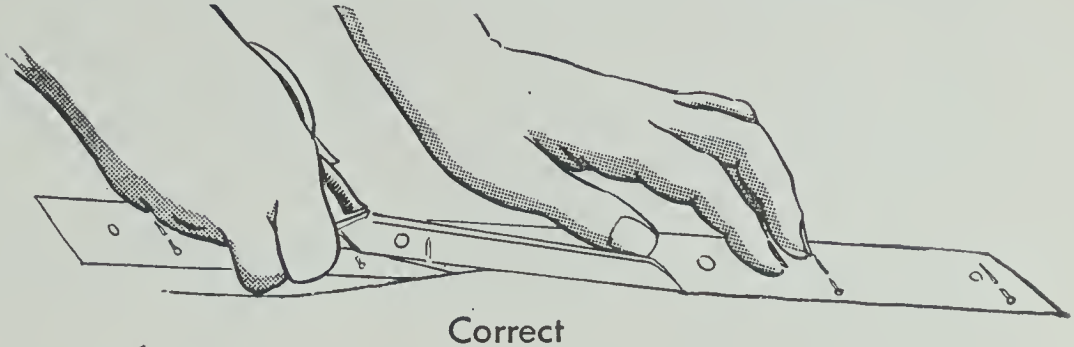
CUTTING THE GARMENT

The care taken in getting ready to cut out a garment, as well as the actual cutting, is most important if you are to have a well-fitting, good-looking garment.

Before you start cutting out your garment, it will help you to know these things about the use of scissors or shears, as well as cutting in general:

- 1) To hold your shears when cutting, put your thumb into the small hole in the handles of the shears and the last three fingers into the large hole. Your first finger should help you in guiding the shears. Sometimes a girl makes the mistake of trying to cut with her thumb in the large hole of the handles of the shears. Holding the shears like this will cause you to become tired very easily if you do much cutting.

TO CUT ALONG THE EDGE OF A PATTERN



To cut along the edge of a pattern, leave the material and pattern flat on the table and hold your left hand near the place you are cutting. Do not hold the pattern and material up in the air or place your hand under the pattern or material while you are cutting.

- 2) Make nice, long, even cuts by opening the shears wide each time. If you open the shears just a little at a time, you will have ragged edges. However, when cutting corners or short places, you will find it helpful to cut with the points of the shears. Do not cut beyond the corner.
- 3) Put your left hand near the place you are cutting to help hold the material in place, as shown in the top drawing above. When cutting around the edge of a pattern, cut as near the pattern as possible, keeping your work flat on the table to prevent it

from slipping or stretching out-of-shape. Do not hold the pattern and material up in the air or place your hand under the pattern and material while you are cutting, as shown in the bottom drawings on page 263.

- 4) Fold each piece as you finish cutting it, and put it out of the way.
- 5) Tie all scraps together. They may be needed later.

MARKING THE MATERIAL

Now that you have finished cutting, you are ready to baste down the center of each piece placed on the fold of the material and to mark the perforations or printed lines that need to be marked.

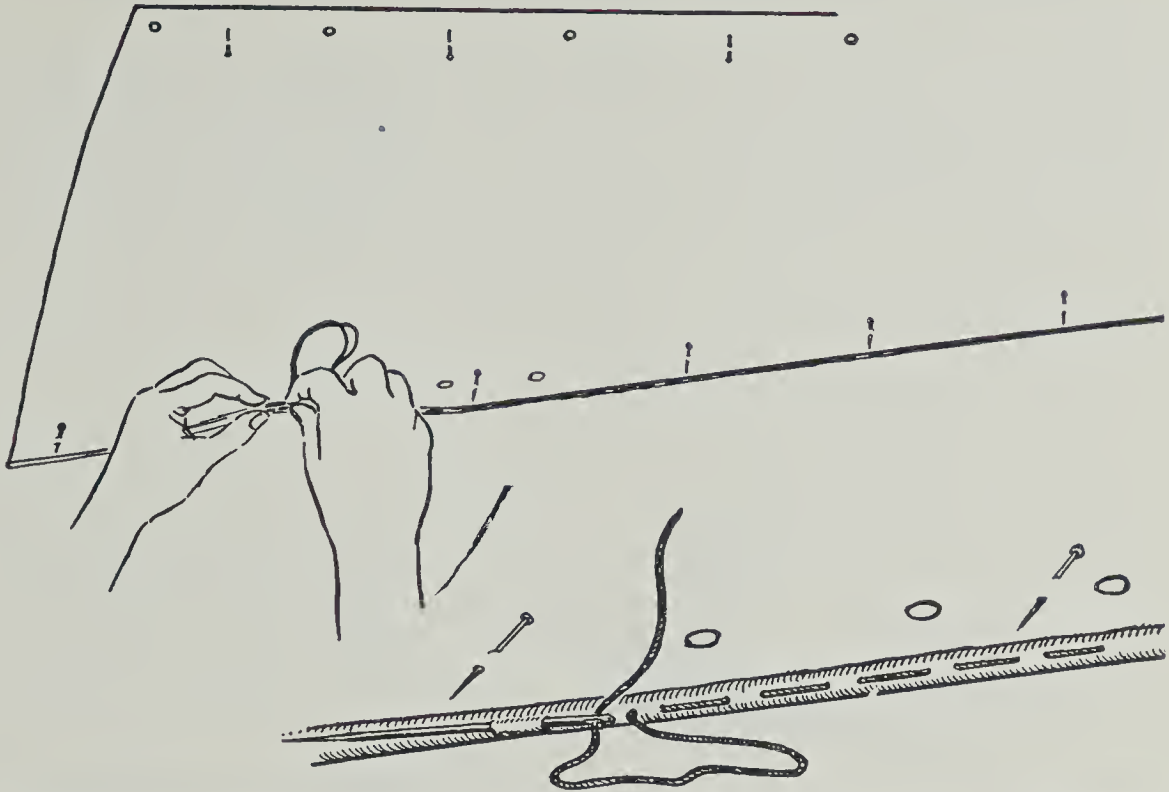
Basting the fold

To baste the fold, use a single thread in a color different from that of the material on which you are working. Make large basting stitches exactly in the center of the fold while the pattern is still on the material, as shown in the drawing on the opposite page.

Marking patterns that have perforations

Perforations may be marked with tailor's tacks, as described on page 265, with chalk, with pins, by pressing on a folded line of perforations, or with tracing paper, as described on page 269. People who have had a great deal of experience in sewing often mark their perforations with pins, chalk, or by pressing. Since you are going to be putting your work away every day, it will be best for you to use tailor's tacks, because they do not come out easily.

MARKING THE CENTER FRONT WITH A BASTING THREAD

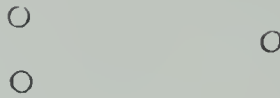
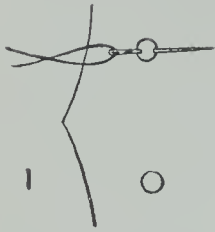


While the pattern is still on the material, baste a line down the center of each fold. The close-up at the bottom gives you a better idea of how the basting line is made exactly in the center of the fold.

Perforations are found in three different sizes: small, medium, and large. Each size is used for a different purpose; therefore, you will find it helpful in marking tailor's tacks to mark each size with a different-colored thread. By so doing, it will be much easier for you to follow your direction sheet in putting the garment together correctly.

To make tailor's tacks, use a double thread about thirty inches long. If possible, use thread of a color different from that of the material. Hold your needle so that you will be pushing it with the end of your thimble. When making tailor's tacks, you will find it helpful to study the drawings on pages 266–267 and to follow the steps on page 268 according to the numbers.

HOW TO MAKE



1) Make a small stitch within the perforation through the two pieces of material.



2) Take a second stitch on top of the one you just made.



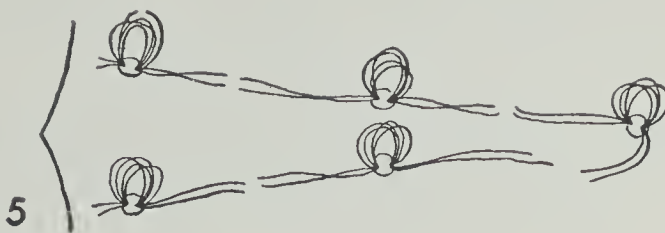
3) Place your finger on top of the stitch and pull the thread down to fit your finger.



4) Repeat steps two and three.

TAILOR'S TACKS

5) Make tailor's tacks in each perforation. Then cut the threads between each perforation.



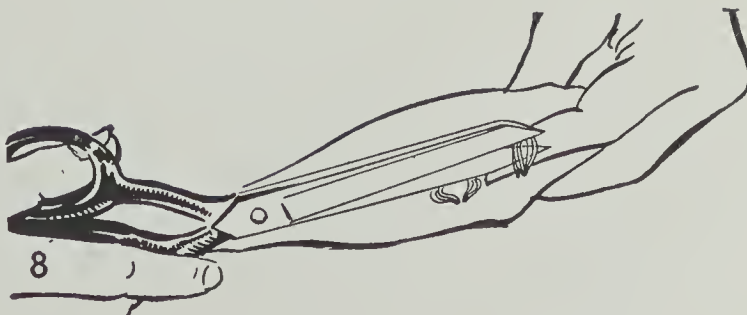
6) Look at the underside of your material to make sure that each of your stitches has gone all the way through both pieces of material.



7) Slowly pull the two pieces of the material apart.



8) Cut the threads in the center of each tailor's tack.



- 1) Put the needle down and bring it up within the perforation, making a small stitch through the two pieces of material.
- 2) Take a second stitch on top of the one you just made. Notice that the first finger of the left hand is used to hold the pattern and material in place.
- 3) Place your finger on top of the stitch and pull the thread down to fit your finger. Notice in the drawing that a loose loop was left after you removed your finger.
- 4) Repeat steps two and three.
- 5) Go to the next perforation and repeat these steps. Then make tailor's tacks in each perforation. Cut the threads between each perforation.
- 6) Look at the underside of your material to make sure that each of your stitches has gone all the way through both pieces of material.
- 7) Slowly pull the two pieces of the material apart. As you do this, be very careful that you do not pull the tailor's tacks out of the material.
- 8) Cut the threads in the center of each tailor's tack. To do this, hold the first finger of your left hand back of the threads while you cut them. Be very careful that you do not cut the material. When you finish, you should have tailor's tacks on both sides of the material.

Marking patterns that have printed lines

Printed patterns may be marked with pins, tailor's tacks, by pressing, or with tracing paper. Markings made with pins or by pressing are not very lasting. Markings made with tailor's tacks tear a printed pattern; there-

fore, most girls consider marking a printed pattern with tracing paper as the most satisfactory method. To use tracing paper take the following steps:

- 1) Check to make sure the material is folded with the right side in, so that your marks will be on the wrong side of the material.
- 2) Unpin the part of the pattern to be marked, and place a piece of tracing paper under it.
- 3) Place a second piece on the table under the section to be marked.
- 4) Check to make sure you have the tracing side of the paper turned toward the material.
- 5) Pin pattern back in place.
- 6) Hold a ruler on the line to be marked.
- 7) Roll tracing wheel over line. If you do not have a tracing wheel, you may draw a heavy line with a nail file. However, this is not nearly as satisfactory as the tracing wheel.

As soon as you have finished your tailor's tacks, you may ask your teacher to check the cutting, pattern markings, and basting down the center of each piece that was placed on the fold of the material.

REMOVING THE PATTERN

After the teacher checks your work, you may remove the pattern and put it away. Many girls find it helpful not to remove the pattern until they are ready to baste that part of the garment. A pattern is put away by folding each piece neatly and putting it into the pattern envelope. Keep the direction sheet out, because you will need it while you are making your garment.

Pin the pattern envelope at the top so the pattern will not slip out.

ASSEMBLING THE GARMENT

The direction sheet that comes with your pattern will tell you how to put your garment together step by step. Chapter 14, "Making a Skirt"; Chapter 15, "Making a Blouse"; and Chapter 16, "Making a Dress" will also help you with your many problems.

Regardless of what you make, remember that the smart seamstress is eager to finish the new garment, yet anxious to understand what she is doing. Therefore, she takes pains with each step as she goes along.

Always check the pattern or direction sheet to see what size seam to make. Most patterns have a seam allowance of five-eighths of an inch. However, some may be only three-eighths of an inch, and others may be as much as three-quarters of an inch.

Besides carefully following the directions given for making the garment, a certain amount of pressing is necessary for good results. You have no idea how much better your work will look if you remove the bastings and press each seam as you finish stitching. For dampening the seams as you press, you will need a piece of material about the size of a man's handkerchief. Even though the iron you are using may have an automatic heat control, you should test the temperature of the iron on a scrap of material before using it on the garment.

HINTS ON FITTING

Every girl wants to have an attractive figure, but how to obtain it is the big problem. The way your clothes fit has a lot to do with the appearance of your figure;

therefore, you can make yourself look pounds heavier or pounds lighter just by fitting your clothes correctly. Besides, the girl with well-fitted clothes is smarter looking than the girl dressed in clothes that just hang from her shoulders. A garment that is not fitted correctly never gives the impression of good grooming, no matter how much it may cost.

As a rule, the main difficulty with clothes that appear homemade is that they are not properly fitted. Understanding proper fitting will help you with your ready-made clothing, as well as with those you make. Then, too, if you have someone else make your clothes, you will know how to give her directions for fitting them.

What, then, is a well-fitted garment? To be able to tell when a garment fits and when it does not, you will find it helpful to study the fit of clothes in fashion magazines. Also notice your friends' clothes; notice which clothes appear well-fitted and which clothes do not. Then ask yourself why. If they fit as they should, notice how tight or how loose they are in various places.

Just as styles change from year to year, so does the fit of clothes change. Therefore, one cannot set up any exact way a garment should fit, but no matter what the style, a well-fitted garment always:

- 1) Looks as if it belonged to the person who is wearing it.
- 2) Allows for freedom of movement without being too large.
- 3) Does not wrinkle from being too tight but fits well enough to show off the figure to advantage.
- 4) Is loose enough to be comfortable but not so loose that it looks baggy.

- 5) Is free from undesirable wrinkles and folds.
- 6) Has basic lines—that is, it has center front, center back, and side seams that fall back into their normal positions on the figure without having to be pulled into place.
- 7) Makes a girl appear at ease because she does not have to be forever pulling at any one part of the garment.

Planning to fit

To fit your garment, you will need a partner to help you. She will be called “the fitter.” Since no one likes to try on a garment any more than absolutely necessary, you and your partner should plan your work so that you will be able to have as few fittings as possible.

To plan your work, study the pattern and direction sheet very carefully; then write down what you plan to do step by step. For example, make a list of the things you should do *before* the first fitting; then make a list of what you should do and look for *during* the first fitting. Next, do the same for the second and third fittings, and so on.

When you and your partner have completed your plan, go over it and discuss just how you are going to do each step. Next, discuss the plan with your teacher.

After you have had a little experience in making clothes, you will not need to list each thing you plan to do. Instead, you will only need to think through the steps in making a garment in order to know what to do first, second, and so on.

Duties of the person being fitted

If you are going to have a garment fitted, you will want to do the following things:

- 1) Get everything ready for a fitting before you put on the garment.
- 2) Press garment, if necessary. Fit the garment over the type of clothes you plan to wear it with. You would not wear a new dress on top of an old one, would you?
- 3) Think about your make-up. If you wear lipstick, either remove it before you put on the garment or hold a piece of cleansing tissue between your lips so that you will not get lipstick on your new garment.
- 4) Stand correctly while being fitted. If you become tired, it is better to rest a few minutes rather than change position. Remember that every time you move, you are causing extra trouble for the fitter.

Duties of the fitter

Your work as a fitter will have much to do with the appearance of your partner's finished garment. Therefore, you will want to follow these suggestions carefully:

- 1) Hold the garment so that your partner may put it on easily, without pulling out any bastings or having the pins stick her.
- 2) Adjust garment—that is, help your partner adjust her garment as though she were going to wear it. [For example, if there is an opening of any kind, pin it together. Check to see that the center front and center back fall exactly in the center front and center back of the girl's figure and are perpendicular to the floor. Also check to see that the darts are straight and in the correct position.]
- 3) Look over the garment and decide where it needs to be altered and how much. Do not start pinning and

unpinning right away. First stand in front of a mirror and get a general idea as to the amount to be taken up or let out. To do this, hold the two seams between the thumb and first finger. If the amount you have taken up between your thumb and first finger gives it the right appearance, pin it in place. If not, try again. Keep moving the pins until the garment fits correctly.

[Remember that when seams are basted, the garment will be a little tighter than it is when the seams are just pinned. And when the basted seams are stitched, the garment will be still tighter.]

- 4) Take up each seam the same amount, unless there is considerable difference between the right and left side of the figure.
- 5) Place the pins close enough to hold the seam together; however, the pins should not be so close that they cause the seam to pucker. Watch carefully to see that your pins are in straight lines or in smooth curves. Do not have the pins uneven.
- 6) From time to time while you are fitting, check to see that the center front and center back are in the correct position. If you are not especially careful when fitting, it is very easy to pull the center front to one side without realizing it.
- 7) As you fit the garment, try to keep the lengthwise threads parallel to the basting line down the center back and center front, and the crosswise threads parallel to the floor. There may be a few exceptions to this rule which your teacher will tell you about when the time comes.
- 8) Remember not to cut anything unless you have been advised to do so by your teacher. Sometimes girls

who have difficulty fitting something decide that if they will just cut a certain place a little, it will fit better. This is a mistake.

- 9) Move around your partner as you fit her garment. As you do, ask yourself the following questions:
 - a) Is the side seam perpendicular to the floor?
 - b) Does the garment have a smooth, easy fit?
 - c) Is it loose enough to allow the usual amount of movement?
 - d) Is it free from unnecessary wrinkles?
- 10) Compare the garment you are fitting with the picture on the pattern envelope to make sure you are getting the desired general effect. After you and your partner have fitted the garment as well as you can, both of you should go to the teacher for her approval or help. Before you go, take a final look and make sure you have done all you can for yourselves.
- 11) Help your partner remove her garment, being very careful that the pins do not fall out or stick her.

Two ways of fitting a garment

You may either fit your garment right side out or wrong side out. This will depend upon your figure, as well as on the amount of experience you and your partner have had. Fitting the garment wrong side out is much the easier method of the two. Therefore, unless your figure is difficult to fit, use this method for fitting the first two or three garments you make.

If the two sides of your body are not the same—for example, if one of your shoulders is higher than the other—the garment should be fitted right side out. Few people are exactly the same on both sides. There-

TWO WAYS OF FITTING A GARMENT RIGHT SIDE OUT



1) Remove bastings or pins in the part of the garment that is to be changed. Turn under one side of the seam edge the desired amount and lap it over the other seam edge. Pin seam in place as shown in the drawing.



2) Hold-in or raise the seam the necessary amount between the thumb and first finger of one hand, and pin with the other, as shown in the drawing.

fore, for a perfectly fitted garment, most expert dress-makers fit garments right side out. After you have made two or three garments by fitting them wrong side out, you will want to learn to fit garments right side out.

There are two ways of fitting a garment right side out. Some girls like one way; others like another. By one method you remove the bastings or pins in the parts which are to be changed. Then turn under one side of the seam edge the desired amount and lap it over the other seam edge. Pin in place, as shown in the top drawing on page 276. Notice that the pins are perpendicular to the seamline. You will want to look the seams over to make sure that they are in the correct location and that they fall as they should. Carefully remove garment. Baste the two seams together with the alteration basting stitch. (See page 211.)

By the other method of fitting a garment right side out, you hold-in or raise the seam the necessary amount between the thumb and first finger of one hand and pin with the other hand, as shown in the bottom drawing. After you remove the garment, you will want to take each pin out of the two thicknesses of material and carefully put it back in the very same spot of only one thickness of material. It is best not to pull the pin all the way out, but just far enough to release the other thickness of material.

EXTRA THINGS TO DO

1. Give a class demonstration on the correct and incorrect ways of pinning a pattern onto the material.
2. Show your classmates who have been absent how to cut sleeves separately, as explained in No. 10 on page 258.
3. Discuss advantages of cutting notches *away* from the V rather than *into* the V.

4. Demonstrate the five ways of marking perforations mentioned on page 264.
5. Discuss advantages and disadvantages of fitting a garment right side out.
6. You will be able to work with speed, and have neat, well-made articles when you finish, if you develop good sewing habits from the very beginning. Unfortunately, you may sometimes form bad habits without realizing it; therefore, you will want to stop from time to time as you sew and check yourself by answering the questions in this chart:

CHECKING ON YOUR HABITS

Questions	Yes	No
1. Am I forming the correct habits?		
2. Am I taking the proper care of my work so as to have a clean garment when I finish?		
3. Am I putting my work away correctly so that it will be free from wrinkles when I start sewing again?		
4. Am I careful to close the sewing machine and to return all sewing equipment belonging to the school before I put my own work away?		
5. Does the wrong side of my work look as neat as the right side?		
6. Do I get something done every day and not waste time fooling around?		
7. Does my work each day improve over the previous day's work?		
8. Am I quick and careful in correcting my mistakes?		
9. Am I willing to help the other girls whenever necessary without doing their work for them?		
10. Am I honest in the way I receive help?		
11. Am I able to keep on working even though some of my classmates are wasting time?		

Chapter Fourteen **MAKING A SKIRT**

An extra skirt for school may be just what you need. If this is so and you decide to make a skirt, you will first want to decide about the style and pattern to use, about the best material, and about the amount of money you can spend for it.

DECIDING ON THE STYLE

If you feel that your hips are too large, select a skirt pattern that will make them appear smaller. On the other hand, if you wish to appear larger, you may prefer to make a gathered skirt. Turn back to Chapter 3 on design; review what you have learned about how the different lines in clothes change your appearance.

Before you select the style of your skirt pattern, observe the skirts your friends are wearing. Notice which ones make them appear larger and which ones make them appear smaller. Then try to decide what it is about these skirts that makes your friends appear larger or smaller.

A gored skirt is easier to make than a pleated skirt and a skirt with two or four gores is easier to make than one with many gores. A gathered skirt will not be satisfactory unless made of material that gathers nicely. (See page 243.)

Skirt patterns are bought by the waist measurements.

(See page 228.) But if your hips are unusually large, a pattern that fits your waist may not be large enough for your hips. Therefore, you will have to keep your hip measurement in mind when deciding what size pattern to buy and make whatever alterations are necessary in the waist.

DECIDING ON THE MATERIAL

Material for a skirt which is to be worn to school must be one that can withstand a great deal of wear and still look nice and neat. The material should be suited to the pattern and have body enough so that the skirt will hold its shape. If you make your skirt of washable material, try to get material that is easy to launder and not too difficult to iron. If you make it out of material that has to be cleaned, you will want material that does not spot or soil too easily. In order to judge material for these things, turn to page 242 and review the hints on buying material.

If you are unable to have many clothes and must wear them over a rather long period of time, it would be wiser to select a solid color rather than a plaid or figured material, because skirts made of solid colors may be worn with many different blouses. If you have trouble in deciding on the color to select, turn to Chapter 4.

Because cotton is easy to handle in sewing, most girls like to make their first skirts out of this material. There is a wide range in variety of cotton material that may be used for skirts: broadcloth, percale, gingham, Indian head, piqué, and chambray.

After you have had more experience in sewing, you

may decide to make a dressy skirt of faille, one of the crepes—silk, wool, or rayon—spun rayon, satin, or taffeta. When you do, check your pattern to see if the material you are thinking of using has been listed as being suitable for the type of skirt you plan to make.

PLANNING THE WORK

As soon as you get your pattern and material, sit down and study your pattern. (See page 232.) Read your direction sheet carefully.

When you finish studying your direction sheet, make a work plan. Ask your teacher how long it usually takes a member of the class to make a skirt like yours; then set a date as a goal for finishing it. Next, work with your teacher in order to decide how much you can do each week. After she has helped you make one or two work plans, you should be able to make the others alone. Check yourself from time to time to see if you are getting as much done as you had planned.

CUTTING THE SKIRT

In order to have your skirt fit as it should and hang evenly, be very careful in cutting it out. These directions may help you:

- 1) Straighten and press material according to directions on pages 251–254.
- 2) Study and mark pattern according to directions given on page 232.
- 3) Alter pattern, if necessary. On pages 237–240 you will learn how to shorten or lengthen your pattern. In altering a skirt pattern, take special care to lengthen

or shorten the skirt either above or below the marks indicating the straight of the material. By so doing you will not get the pattern out-of-line.

- 4) Pin pattern together for a fitting. [Before you try the pattern on, remove the skirt you are wearing.] If there are any corrections to be made, make them; then ask your teacher to check the work.
- 5) Place and pin pattern on the material. Before you start to do this, turn to page 256 and read the directions for pinning a pattern on the material. In order to have a skirt that will hang "just right," take special care to pin the skirt on the straight of the material. (See page 260.)
- 6) Mark notches out; then check to see that you have marked all of the notches. (See page 261.)
- 7) Check your own work; then ask the teacher to check to see that you have the pattern correctly placed on the material.
- 8) Cut out skirt. Remember each hint in cutting given on pages 262-264.
- 9) Make necessary markings, such as tailor's tacks and so on. (See pages 264-268.)
- 10) Check your work to see that you have done everything. Then ask your teacher to recheck it.
- 11) Carefully remove the pattern and put it away. Refer to page 269 as to how this should be done.

PLANNING TO FIT THE SKIRT

Before you start putting your skirt together, take the direction sheet that comes with the pattern and read carefully the steps it gives on how to make a skirt. You

may find that you will be unable to understand parts of your direction sheet without rereading it several times or asking your teacher for help. Do not let this discourage you. The plan of this book is to explain those parts with which students usually have difficulty.

When you finish studying your direction sheet, plan what you should do before your first fitting; what you should do during the first fitting; and what you should do before and during each of the other fittings. Before the first fitting read and study pages 272–277 on planning to fit and fitting the garment.

When you have finished making the plan for fitting your skirt, you will be ready to start pinning the seams together.

MAKING THE SEAMS IN THE SKIRT

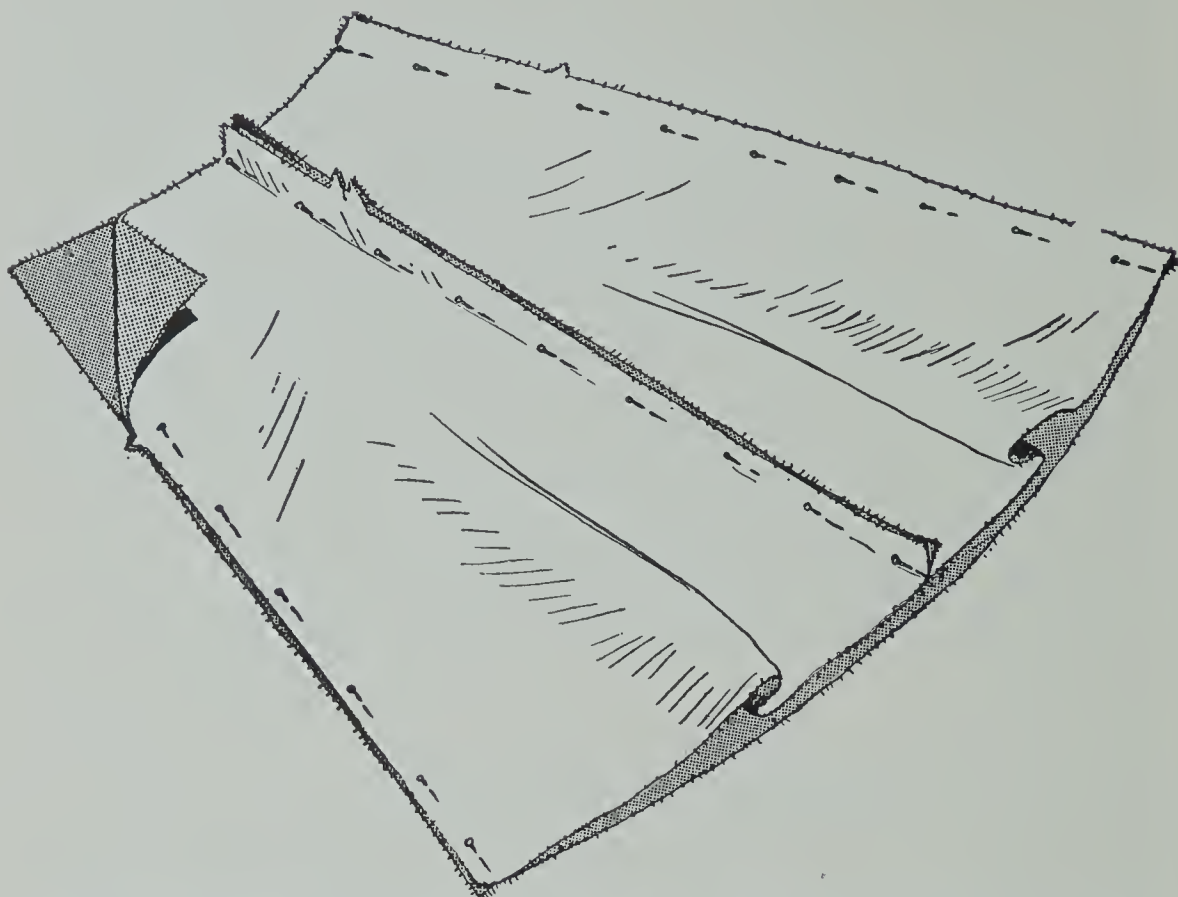
Before you start pinning the skirt together, decide what type of seam to make. Most girls make a plain seam in their skirts; therefore, directions are given here for pinning the skirt together as though you were making plain seams in a four-gore skirt.

Pinning the seams together

Place the right sides of the skirt front together by matching notches. Pin the center front seam on the seamline, which is usually about one-half or five-eighths inch from the edge. Then do the same to the skirt back.

Pin side seams of skirt. To do this, open out the skirt front and skirt back. Then place the right side of the skirt front and the right side of the skirt back together, matching notches. With most skirts you will find the skirt front a little larger than the skirt back.

MATCHING NOTCHES AND PINNING SKIRT SEAMS



First pin center front and center back seam, matching notches. Then pin the side seams, matching notches, leaving one side open above the notch so that you can put the skirt on with ease.

Pin side seams, leaving one side open above the notch so that you can put the skirt on with ease. (See drawing above.) When working with the skirt wrong side out, leave the right side of the skirt open above the notch; then when you turn the skirt right side out, the opening will be on the left side of the skirt.

Pin-fitting the skirt

Remove the dress or skirt you are wearing, and try on your skirt. Your partner, usually called the “fitter,” should pin together the side seam which was left open.

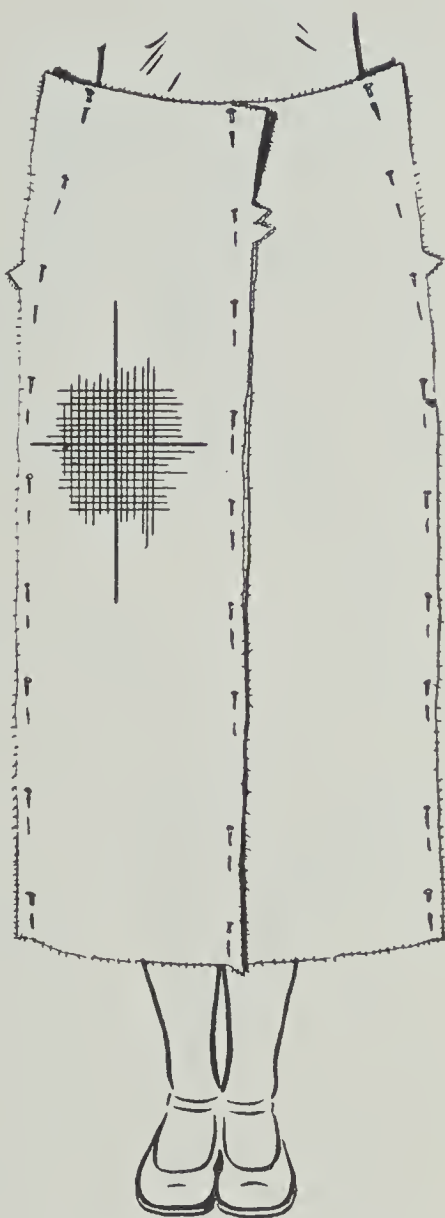
A skirt should be fitted at the waist first. To do this,

take up all seams at the waist the same amount, unless your figure is different on the two sides. The waistline of the skirt should fit snugly and should come at your normal waistline.

After the seams at the waistline have been fitted, adjust the pins over the hips. Pin first one seam and then another as you fit the skirt downward. From the hips to the hemline allow the seam to taper off to a regular seam, unless the skirt needs to be made narrower all the way. (See drawing at right.)

A skirt should fit smoothly, but not tightly, so that sitting or moving may be done with ease. Therefore, the fit of a skirt should be checked while the wearer stands, sits, and walks. The crosswise threads across the hips should be parallel to the floor; the lengthwise threads should be perpendicular to the floor. Again you will want to refer to the drawing at the right. Notice the black lines in the drawing showing the crosswise and lengthwise threads. Check to make sure the skirt seams are perpendicular to the floor.

PIN-FITTING THE SKIRT



To fit skirt, first adjust pins at waistline, taking up all seams the same amount. Next, fit skirt over the hips, checking to make sure the lengthwise threads are perpendicular to the floor and the crosswise threads are parallel to the floor. Black rules show crosswise and lengthwise threads.

Ask the teacher to check your work as soon as you and your partner are satisfied with the way the skirt fits. Be sure that both of you go to the teacher when she checks the fit of your skirt. Make necessary corrections as quickly as possible.

Removing the skirt after first fitting

When you start to remove the skirt, you will notice that you cannot do so without first taking out some of the pins. This means that if you are going to be able to put on and take off your skirt with ease, you will need a placket.

Notice the skirts and dresses the girls in your classrooms are wearing. On which side do the girls have their plackets? Why do you suppose plackets are usually put on the left side? Just for fun, pretend to close a placket on the right side of the dress or skirt you are wearing; then pretend to close one on the left side. Which is easier? The left side is easier, of course.

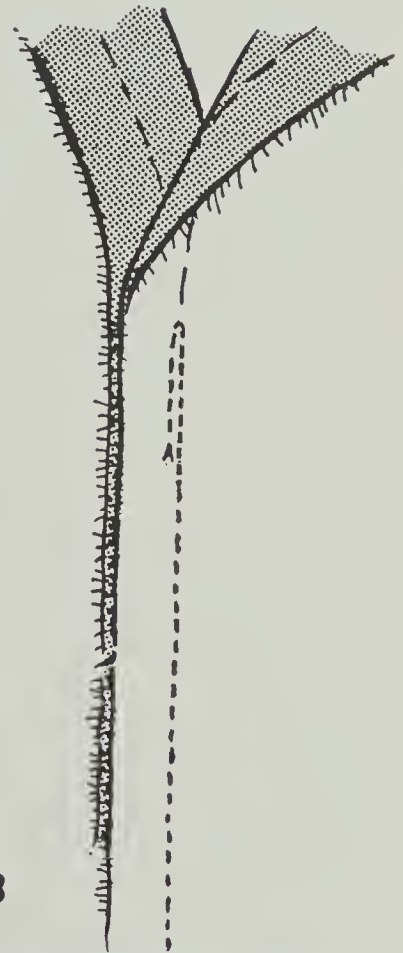
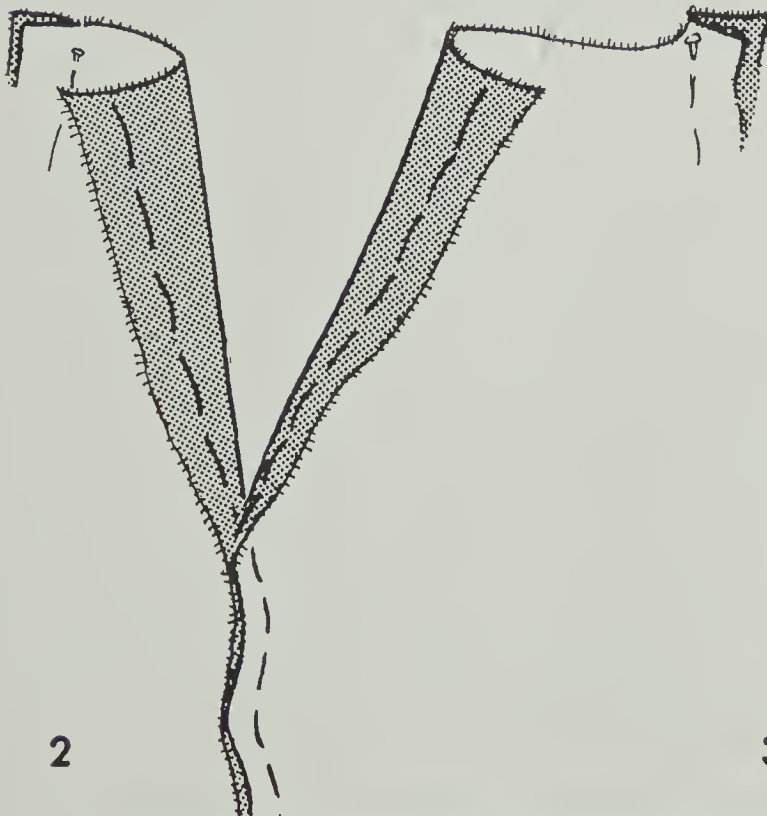
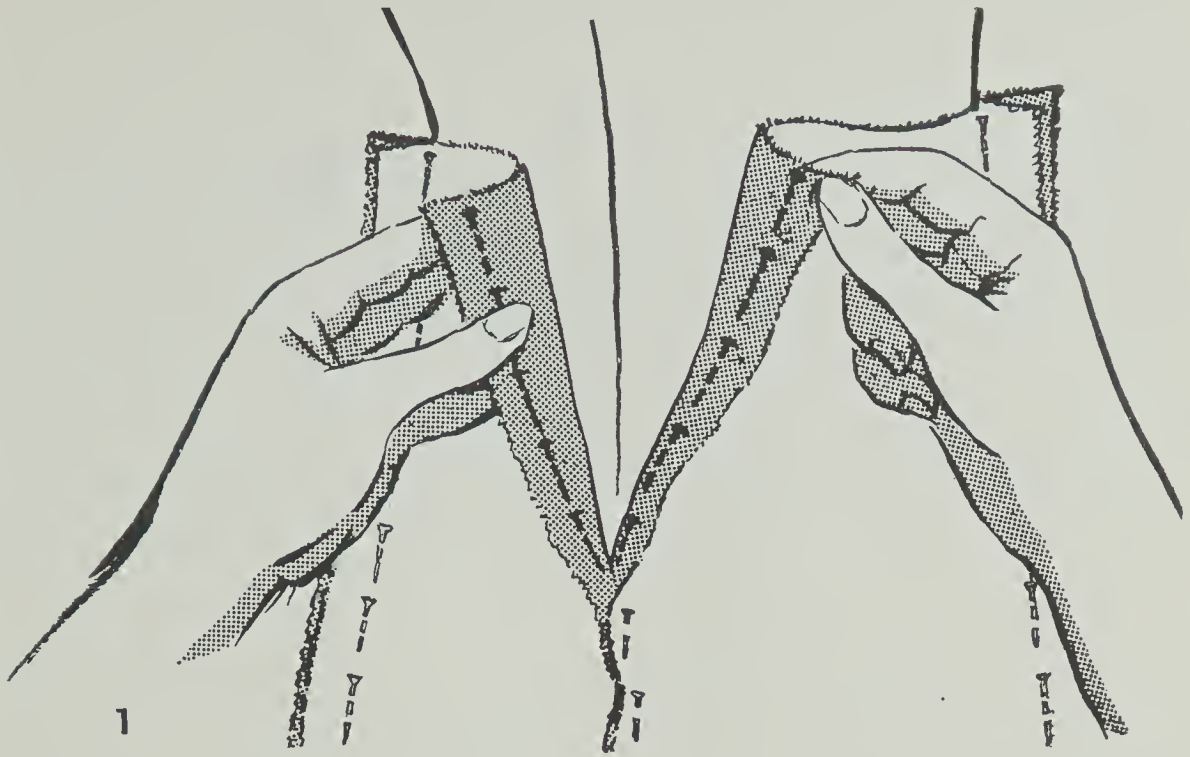
Did you notice that some of the plackets were closed with snaps and hooks and eyes, and some with zippers? A zipper is sometimes called "a slide fastener."

As your partner removes the pins to make an opening so that you can get out of your skirt, she should put each one back in the same place through only one thickness of the material. In this way she marks the seamline in the front and back of your skirt, as shown in drawing No. 1 on the opposite page.

The length of the opening depends upon the individual. It should be long enough to allow ease in putting on and removing the garment. Generally, skirt plackets are about seven inches long.

Mark the seamline for the placket securely by basting

MAKING THE PLACKET OPENING



For directions on making the placket opening, see page 286.

along each row of pins as soon as the skirt is removed, as shown in drawing No. 2 on page 287.

Basting and stitching the seams

After you have marked the seamline for the placket, baste the skirt seams. Keep in mind that when any garment is basted, it fits tighter than it does when the seams are just pinned. When the seams are stitched, the garment fits tighter than when they are basted. Therefore, you should check the fit of your garment after the seams are basted as well as after they are stitched.

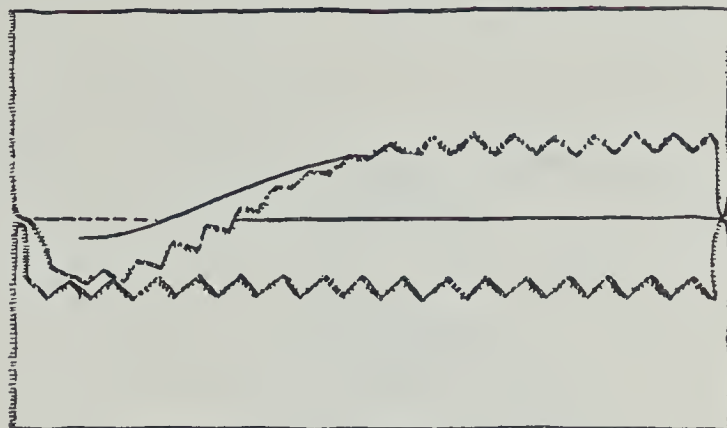
Finishing the edges of the seams

The edges of your seams should be finished so that they will not ravel. Ask your teacher to discuss the different seam finishes with you. From your discussion you will learn that some finishes are better for one type of material, while other finishes are better for another type of material.

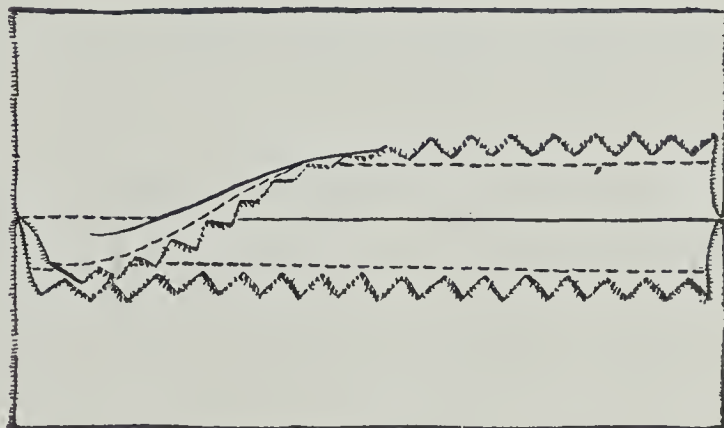
You may use pinking shears to pink the edges, as shown in the top drawing on page 289, if the material does not ravel. If the material ravel only a little, you may stitch near the edges and then pink the seam, as shown in the second drawing. If the material ravel considerably, turn the edges of the seam under about one-eighth inch and stitch, as shown in the bottom drawing. Or you may overcast the edges of your seams. When finishing the edge by overcasting, hold the edge of the seam between the thumb and first finger of your left hand. Use your right hand to make slanting stitches over the edge of the seam, as shown in the drawing on page 290. These slanting stitches should be about

THREE WAYS TO FINISH THE EDGES OF A SEAM

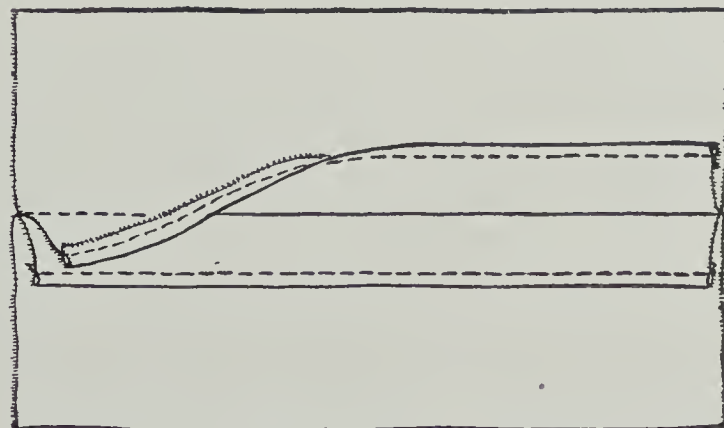
1) Pink the edges of the seam with pinking shears.



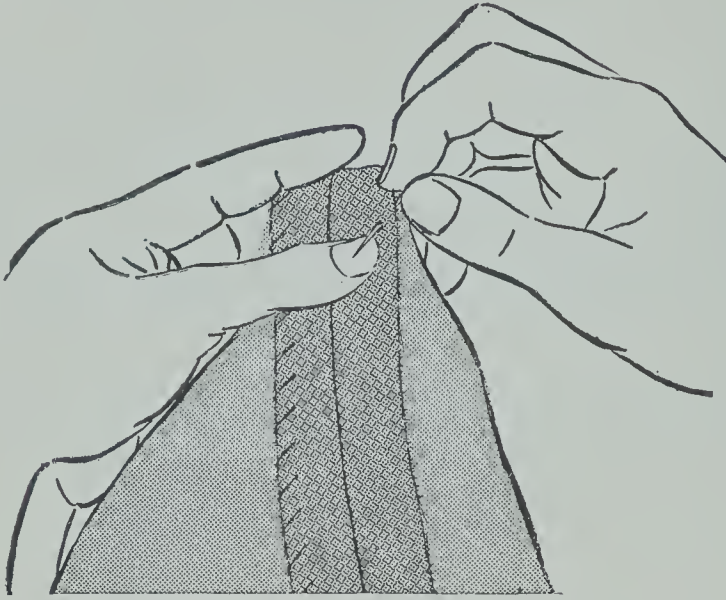
2) Stitch near the edges of the seam and then pink the edges with pinking shears.



3) Turn the edges of the seam under about one-eighth inch and stitch.



FINISHING A SEAM BY OVERCASTING



To finish the edges of a seam by overcasting, make slanting stitches over the edge of the seam. These slanting stitches should be about one-fourth inch apart and about one-fourth inch deep.

one-fourth inch apart and about one-fourth inch deep. In overcasting, as in any other type of sewing, you work from the right to the left.

Regardless of which method you use to finish the edges of your seams, there are two things you should do:

- 1) Cut the edges of the seams off so that they will be nice and smooth. Keep all seams as near the same size as possible.
- 2) Press the seam open. As you do, you will want to place the garment over the ironing board.

MAKING THE SKIRT PLACKET

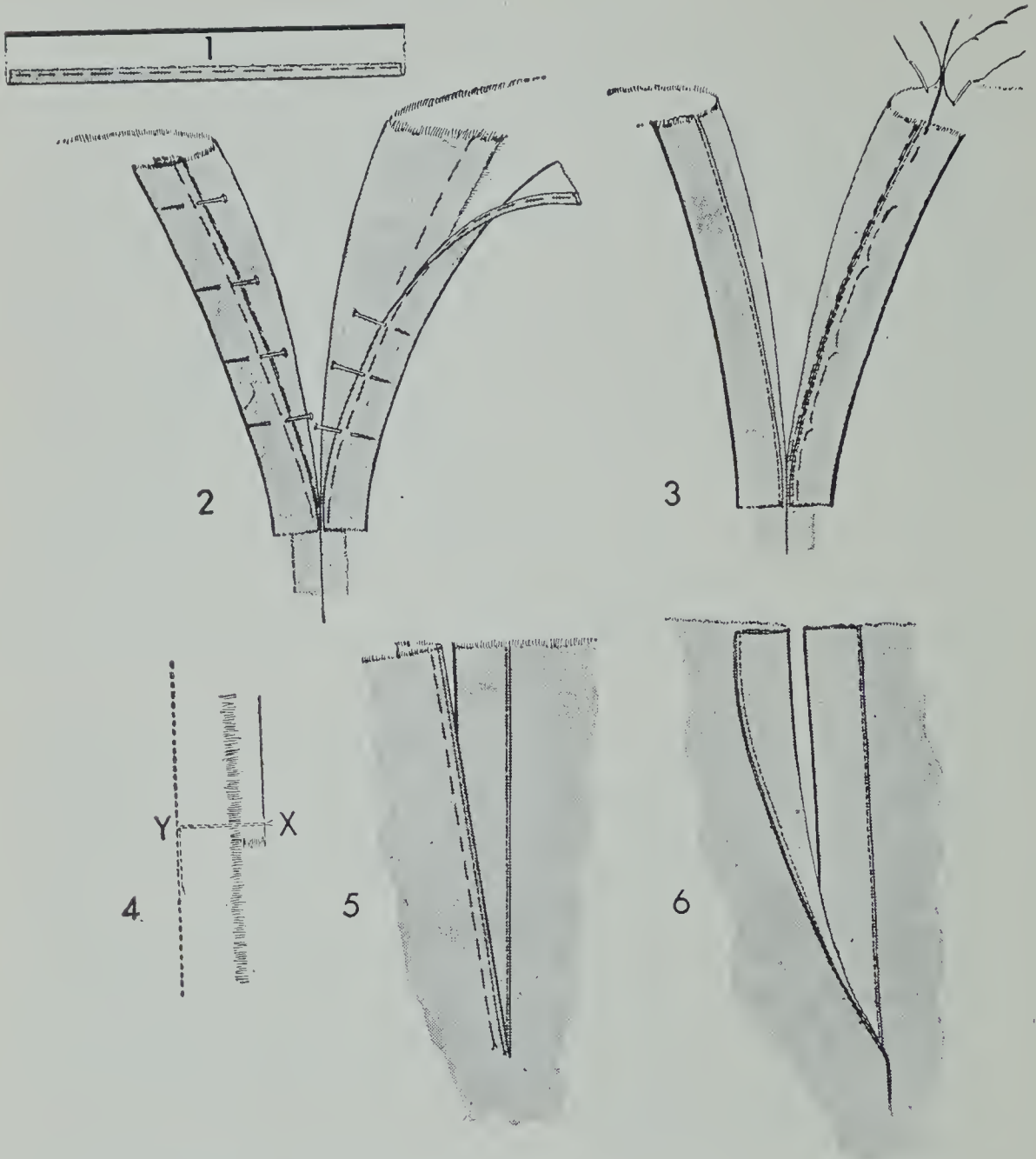
Regardless of whether you make a placket with snaps, hooks and eyes, or with a zipper, be sure that the machine stitching at the end of the seam is strong. To do this, start stitching the left-side seam at the bottom of the skirt and stitch to the perforation which marks the end of the placket. At this point leave the needle down in the material; then turn the material around

and stitch back in the same row of stitching for one-half inch, as shown in drawing No. 3 on page 287. If your machine will stitch both ways, you merely need to backstitch at the end of the placket. (See page 184.)

When making a skirt placket with snaps and hooks and eyes, cut two straight pieces of material one-inch wide and one inch longer than the opening. The long side should be cut on the selvage of the material. These two pieces of material are called "facings for the placket." Then study the drawings on page 292 and follow these steps according to the numbers:

- 1) Turn the raw edge of the material under one-fourth inch on the long side of the facing. This fold should be made toward the wrong side. Crease fold; then baste.
- 2) Turn skirt wrong side out. With work flat on table, pin wrong side of facing to right side of skirt material. Pin the basted edge of the facing next to the line of basting that marks the seamline in the skirt. Notice in the illustration that the facing extends at least one-half inch beyond the bottom of the opening. Pins should be perpendicular to the seamline. To have the pins perpendicular makes basting easier. Baste facing in place.
- 3) Stitch near the edge by the side of the basting, leaving the threads long enough to tie. Remove bastings. Pull ends of machine-stitching threads through to the wrong side of the material and tie them.
- 4) Baste and stitch the lower ends of the placket together. To do this, study drawing No. 4 carefully. With the skirt wrong side out, start stitching at x

MAKING A PLACKET



For detailed directions on making a placket, see page 291.

and stitch to y. At y leave the needle down in the material; then turn the material around and stitch back to x. Tie threads.

- 5) Fold the front side of the placket under on seamline. Crease and baste along the edge of the placket. Next, stitch close to this basting. Leave the threads

long enough to tie. Pull them through to the wrong side of the material and tie them.

6) Remove bastings and press.

MAKING THE SKIRT BAND

After you have finished the placket in your skirt, you are ready to put on the band.

You probably cut out the band when you cut out the skirt. Most patterns will tell you to cut the band for your skirt lengthwise of the material, because threads running lengthwise are stronger and stretch less than crosswise threads.

Before you start putting on the band, check to be sure the skirt is properly fitted. Then check the length of your band, which should be the size of your waist measurement plus the desired amount to be overlapped plus the seam allowance.

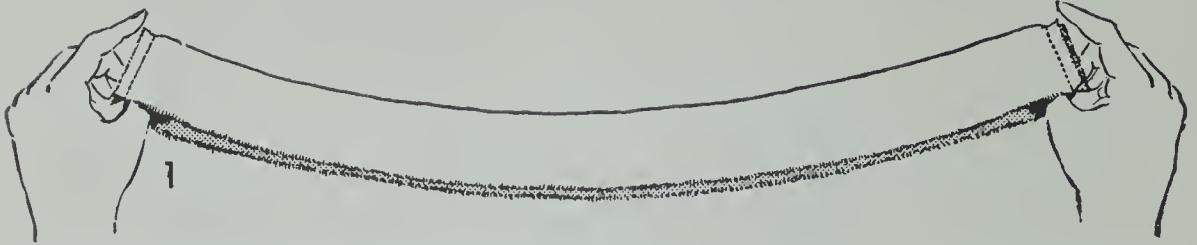
Not all bands are put on alike, but if you understand the two following methods, other ways will be easy for you. Before putting on the band, press your skirt seams open.

By matching notches

If your waistline is the same as that of the pattern, the easiest and neatest way to put a band onto a skirt is by matching notches. To do this, study the drawings on pages 294 and 295 and follow these steps according to numbers:

- 1) Fold the band lengthwise, with the right sides of the material together, and make a one-half inch seam at each end.
- 2) Pin the right side of the band to the right side of

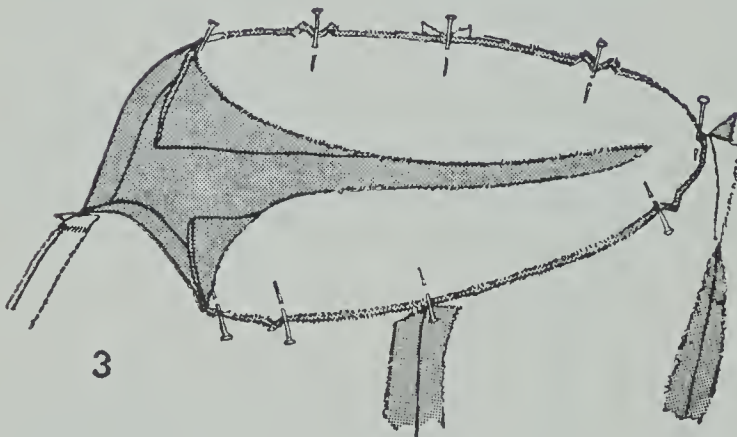
PUTTING BAND ON SKIRT



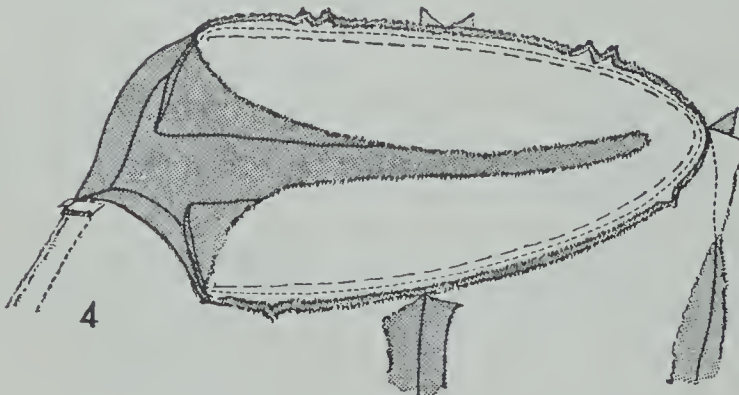
1) Fold band lengthwise, with the right sides of the material together, and make a one-half inch seam at each end.



2) Pin the right side of the band to the right side of the placket so that the edge of the placket is even with the seamline in the band.



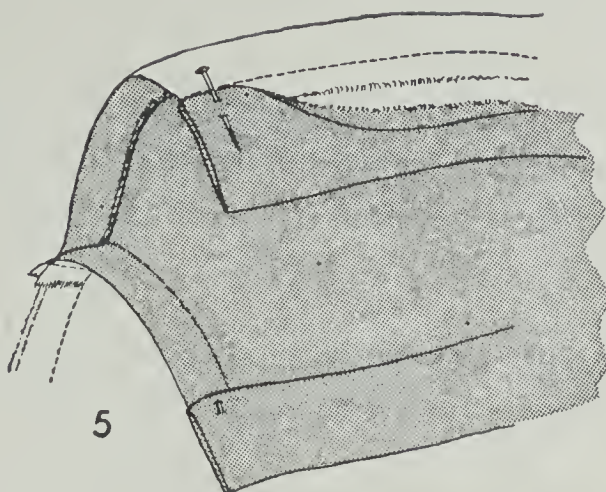
3) Match and pin notches in the band with those in the skirt.



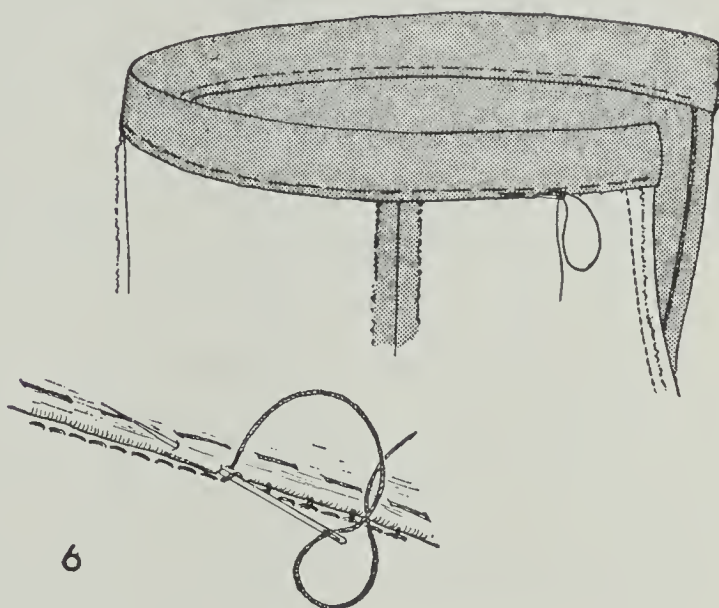
4) Baste on seamline. Then remove pins and try on skirt to check fit of band. Stitch near bastings. Then remove bastings and press.

BY MATCHING NOTCHES

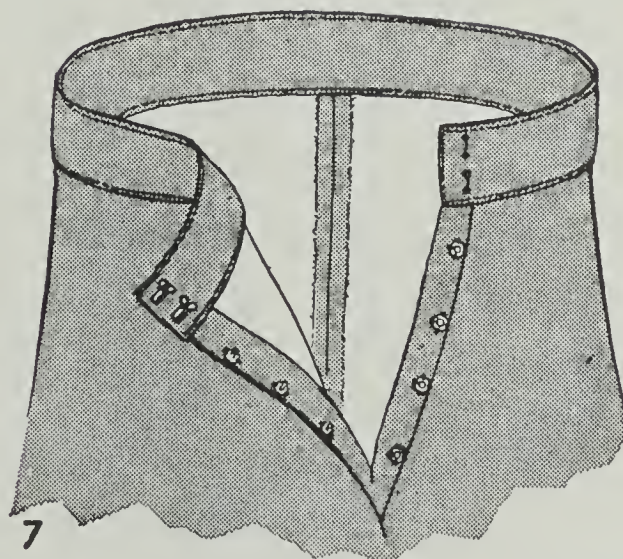
5) Turn under seam allowance on the free edge of the band and crease. Then pin creased edge of band to skirt.



6) Baste band in place. Then slip-stitch the folded edge of the band to the skirt, as shown in the close-up view.



7) Turn skirt right side out. Then stitch near the edge if you wish to have the machine stitching show on the right side of the band. Next, sew on snaps and hooks and eyes.



the placket. Be careful to have the edge of the placket even with the seamline in the band.

- 3) Match the notches in the band with those in the skirt. [If the skirt or band has been altered so much that the notches do not match, you may use the directions on page 297.]
- 4) Baste on the seamline. Remove pins. Try on skirt and check band to see if it is the correct size. If not, correct it before you go to the next step. In this way you will save time by not having to rip a machine-stitched seam. Stitch near bastings. Then remove bastings and press.
- 5) Make a neat corner in each end of the band. (See page 298.) Next, turn under seam allowance on the free edge of the band and crease. Then pin creased edge of band to skirt so that the folded edge of the band comes even with the line of stitching just made when you sewed the band to the skirt.
- 6) Baste band in place. Then slip-stitch the folded edge of the band to the skirt. To do this, pick up a machine stitch each time you make a slip stitch, as shown in the close-up.
- 7) Turn garment right side out. Then stitch near the edge, if you wish to have the machine stitching show on the right side of the band.
[Your teacher will probably teach you other ways of putting a band on so that the machine stitching will show on the right side.]

Press band. Then sew hooks and eyes and snaps on band according to directions on pages 359–363. Notice where the hooks and eyes are placed in drawing No. 7.

The eyes are in line with the seamline at the back of the placket. The hooks are about one-eighth inch from the edge of the placket in the front. Next, notice that the snaps are sewed right at the seam on the back side of the placket. In the front the snaps are sewed a fraction of an inch from the edge. By sewing them on in this manner, the back seamline of the placket will not show when the placket is closed. As soon as you have sewed on the snaps, you may finish the placket by slip-stitching the edge of the front facing to the skirt.

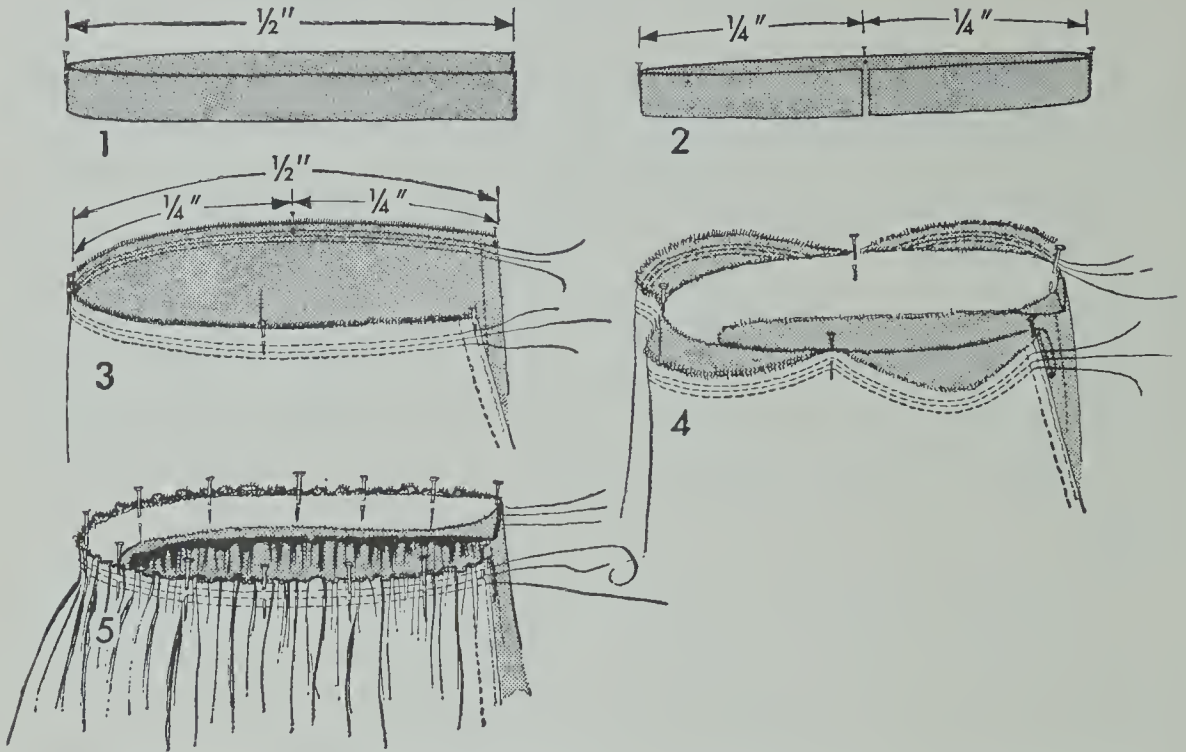
If a skirt has been altered so much that the notches in the band and the skirt do not match, you will find it easier to put the band on according to the directions given for putting a band on a gathered skirt.

For a gathered skirt

When putting a band on a gathered skirt, fit band and stitch the ends of the band according to step No. 1 on page 293. Then make side seams and placket according to directions on pages 283–293. Next, make three rows of stitching around the top edge of the skirt, using a long machine stitch. These rows of stitching should be about one-fourth inch apart. Now study the drawings on page 298 and follow these steps according to numbers:

- 1) Divide the band into two equal parts, and mark with pins.
- 2) Divide again, making four parts, and mark with pins.
- 3) Divide the skirt into four equal parts.
- 4) Pin the band and skirt together, matching pins.

PUTTING BAND ON GATHERED SKIRT



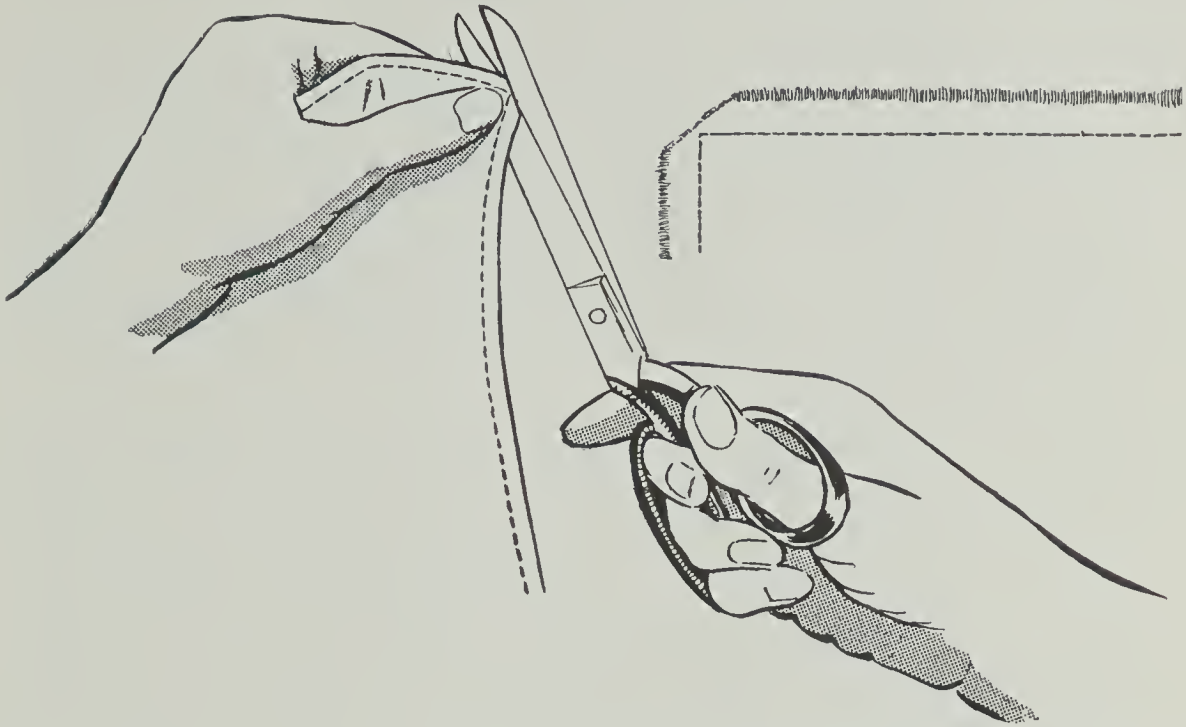
For directions on attaching the band to a gathered skirt, see page 297.

- 5) Pull all three threads at the same time until the gathered skirt fits the band. Now divide the gathers evenly and finish pinning the skirt to the band. Baste the skirt to the band one-half inch from the edge. Then stitch the skirt to the band, being very careful to keep the gathers even. You may stitch between two rows of gathers or next to one row of the gathering stitches. In either case, be sure your stitches are the same distance from the edge. Remove the bastings and gathering stitches. Finish skirt band according to Nos. 5, 6, and 7 on page 296.

MAKING A NEAT CORNER

Making a neat corner is important regardless of whether it is the corner of the band to a skirt, the corner of a facing, the corner of a collar, or the corner of a belt. Whether you need to make a square corner or a pointed

MAKING A NEAT CORNER



1) Cut close to the machine stitching. The close-up at the right shows how the corner should look after it is cut.



2) Turn the material to the right side. Then pick the corner with a pin. Each time you put the pin into the material, try to pull up on the machine stitching rather than on the material.

corner, you will find it helpful to study the drawings on page 299 and follow these directions:

- 1) Cut close to the machine stitching, as shown in the top drawing on page 299. Be very careful, however, not to cut the stitching. The close-up at the right shows how the corner should look after it is cut. Next, turn the skirt band, belt, collar, or facing to the right side.
- 2) Pick the corner with a pin, as shown in the bottom drawing. Each time you put the pin into the material, try to pull up on the machine stitching rather than on the material. Notice the close-ups of a corner that is correct and one that is incorrect. As soon as you have a neat corner, baste the edge in place.

HEMMING THE SKIRT

A well-made hem can hardly be seen from the right side. It is just as wide in one place as it is in another. It measures the same distance from the floor all the way around. In order to have your hem even all the way around, wear shoes that have the same height of heel that you plan to wear with your finished garment. Before putting the hem into a garment, press the seams open; then press the garment carefully. Next, get your pins and the other equipment you will need ready. Then remove the dress you are wearing, put on the skirt, close the placket, and check to make sure your skirt is hanging straight.

With the help of your partner, decide how many inches from the floor your skirt should be when finished. You will find it most helpful if your partner turns up and pins part of the hem so that you can see how it

will look in the mirror. Try this again and again until you have found the most becoming length. When you do, your partner should place a rubber band or a chalk mark on the yardstick at the number of inches you wish to have your hem from the floor.

While your hem is being measured, stand in a straight, comfortable position with both feet on the table and arms at your sides, as shown in the drawing at the right. Notice that the girl is standing on paper so as to protect the table. You should not look down or move around in any way while your hem is being taken. If you become tired, sit down and rest for a few minutes.

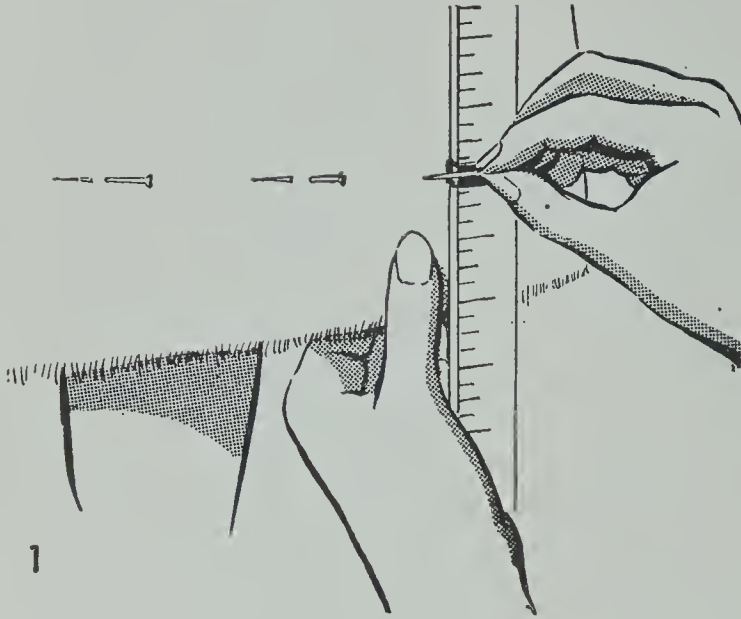
To put the hem in the skirt correctly, study the drawings on pages 302–304 and follow the steps on pages 305–306 according to the numbers:

TO MEASURE A HEM



Stand in a straight, comfortable position with your arms at your sides and both feet flat on the table while the hem is being measured. Do not look down or move around in any way.

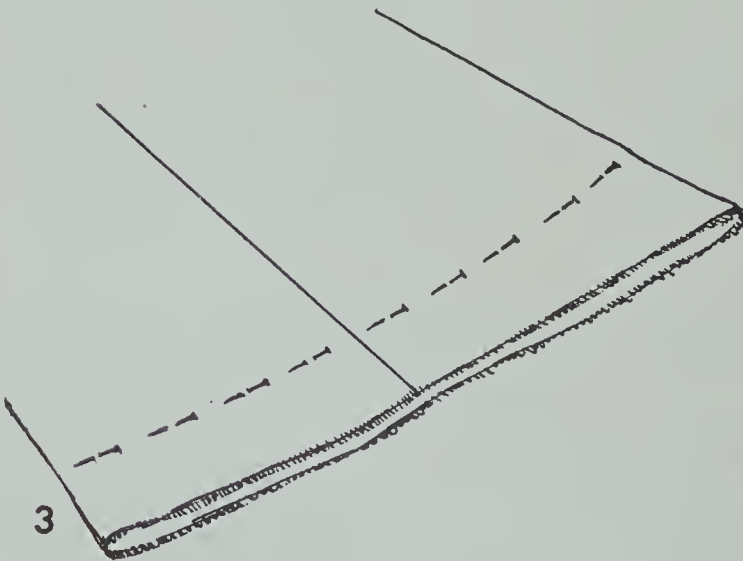
STEPS IN MAKING



1) Have your partner place the pins in the skirt even with the rubber band that marks the distance you wish to have your skirt from the floor.



2) Take your skirt off. Then lay it on the table and check to see if the pins are straight and make an even curve.



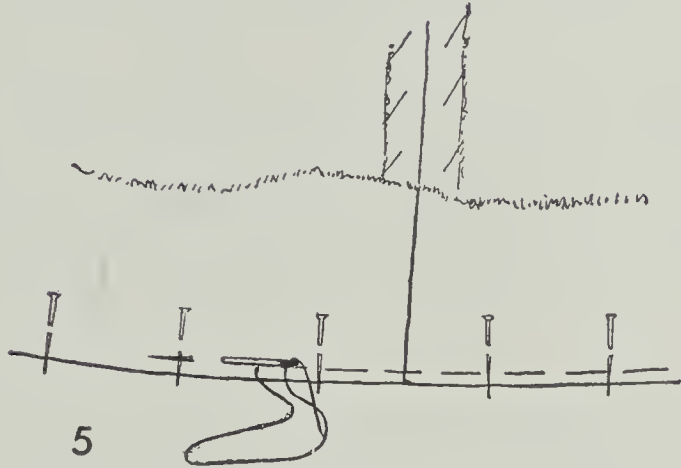
3) Fold the skirt in the center front and center back with the side seams together. Again check to see if the pins make an even curve.

A HEM

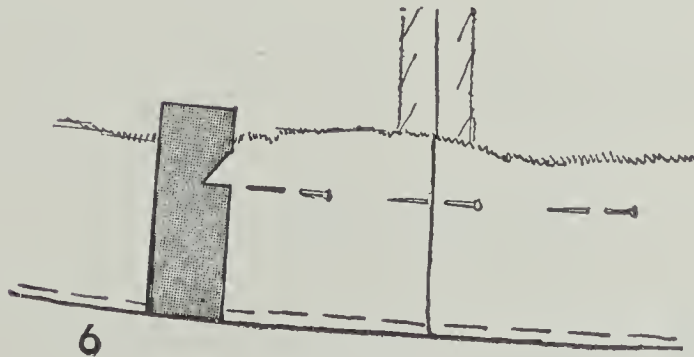
4) Fold the hem on the line of pins. At each pin place another pin that is perpendicular to the fold.



5) Baste one-fourth inch from the folded edge.

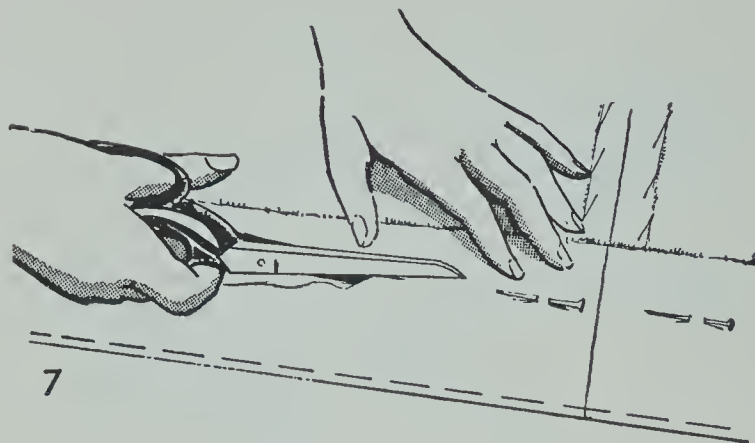


6) Place the edge of a hem guide on the folded edge of the skirt. Then mark the width of the hem with pins or pencil.

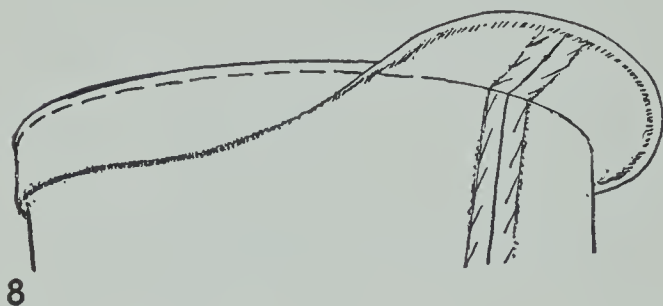


(Continued on next page)

STEPS IN MAKING A HEM (continued)



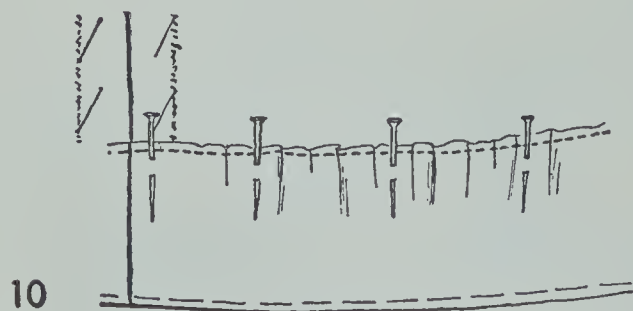
7) Cut beside the line of marks.



8) Turn the raw edge of the hem under one-fourth inch and crease.



9) Machine-stitch or baste with a small running stitch near the edge.



10) Straighten skirt out on table. Then pin hem to the skirt, placing the first pins at center front, center back, and both side seams.

- 1) Have your partner place the pins in the skirt even with the rubber band on the yardstick and parallel to the floor. Notice in the drawing that the partner's left hand is under the skirt, which helps to hold the material against the yardstick. As she does this, she should be very careful not to pull on the skirt. She should place the pins about three or four inches apart.

Before you remove your skirt, stand in front of a mirror and check to see if the pins are straight. Next, ask your teacher to see if she notices any pins that appear to be uneven. If there are any mistakes, have your partner correct them as quickly as possible.

- 2) Take your skirt off and again check to see if your pins are straight. To do this, lay the skirt on the table and ask yourself this question, "Does the line of pins in my skirt make an even curve as they do in the drawing?" (See No. 2.)
- 3) Fold the skirt in the center front and center back with the side seams together. Again ask yourself, "Does the line of pins in my skirt make an even curve as in the drawing?" (See No. 3.)
- 4) Fold the hem on the line of pins. At each pin place another pin that is perpendicular to the fold. The first four pins should be placed at the center front, center back, and the two side seams. Remove pins that are parallel to the fold.
- 5) Baste one-fourth inch from the folded edge. Remove pins. [If you are in doubt about the evenness of your hemline, pin the top of the hem in place and try

the skirt on again.] Press the folded edge of the hem. Try not to make any pleats as you press.

- 6) Place the edge of a hem guide on the folded edge of the skirt. Then mark the width of the hem with pins or a pencil.

[To make a hem guide see page 223. This hem guide should be made the desired width of your hem plus one-fourth inch, which is to be turned under at the top of the hem. Many girls find it best to have their hems three inches wide so that they can let them out. However, most hems are usually about two and one-half inches wide. The hems on circular skirts are difficult to put in and are therefore often less than one inch wide.]

- 7) Cut beside the line of marks. Special care should be taken so that you do not cut the skirt.
- 8) Turn the raw edge of the hem under one-fourth inch and crease. (To make a crease, see page 216.)
- 9) Machine-stitch or baste with a small running stitch near the edge.
- 10) Straighten your skirt out on the table. Then pin hem to the skirt. The first pins should be placed at the center front, center back, and both side seams.

If there is fullness at the top of the hem, make small gathers by pulling the stitching, made in No. 9, so that the top edge fits the skirt, as in No. 10. Then baste the hem near the edge, remove the pins, and slip-stitch. (For directions on slip-stitching, see page 218.) Finally, press the hem on the wrong side.

FINAL CHECK OF THE SKIRT

As soon as you have finished your hem, give the skirt a final checking to make sure that all bastings have been removed, all threads have been tied, and that everything is in "A-1" condition. Of course, if you have carefully followed the steps in making your skirt, this will be a simple matter. Next, give your skirt a good pressing. The directions on page 41 will help you to do this correctly.

EXTRA THINGS TO DO

1. Demonstrate the proper way of hanging a skirt on a skirt hanger or on a coat hanger with pins or clothespins.
2. Make a list of the points that should be considered when pinning your skirt pattern onto the material. If necessary, refer back to Chapter 13.
3. Compare the markings found on your skirt pattern with those found on the patterns of your classmates. When you finish making your skirt, give a demonstration on the different blouses you may wear with it.
4. Give three reasons why you should make a work plan before you start sewing.
5. Ask your teacher to demonstrate different ways of putting a band onto a skirt.
6. Discuss the importance of taking up or letting out all skirt seams the same amount at the waist.
7. Start a collection of articles or booklets on construction problems that may help you at a later date.
8. Answer the roll call by giving the name of a material that might be used in making a skirt.
9. Compare the advantages and disadvantages of a placket

closed with a zipper with one fastened with snaps and hooks and eyes.

10. With the help of your teacher, make a collection of materials that are suitable for skirts to be worn to school and those that are not suitable. Compare them. Then make a list of the qualities skirt materials should have.

Chapter Fifteen **MAKING A BLOUSE**

Do you know any teen-age girl who has as many blouses as she wants? Of course not.

You can have many more blouses if you make them yourself, because a blouse can often be made from a very small piece of material.

Before deciding what type of blouse to make, consider where you plan to wear it, as well as what type of skirt or suit you plan to wear with it. In Chapter 6 on dressing appropriately you will find some helpful suggestions. Pictures of blouses that are simple to make and are nice for school are shown on page 310.

SELECTING THE PATTERN FOR A BLOUSE

Perhaps the most important thing to consider in selecting the pattern for a blouse is the neckline. Therefore, turn to page 50 and decide which type of neckline is most becoming to you. Also consider the type of neckline you have on the jacket or suit you plan to wear with the blouse. For example, if you have a high collar on your jacket, you would probably want a flat collar or no collar at all on your blouse because the jacket collar might crush a high collar on your blouse.

When selecting your pattern, it is best to think about the type of material you plan to use, as an attractive

BLOUSES THAT ARE EASY TO MAKE



pattern design is often ruined because the material used is not suited to the pattern. (See page 243.)

On page 225 you will find instructions on taking your measurements, and on page 229 you will find a table on selecting the correct size of pattern.

SELECTING MATERIAL FOR A BLOUSE

Most girls find it best to use cotton materials, such as broadcloth, chambray, balloon cloth, or a lightweight poplin, for a school blouse. These materials are easy to work with in that they crease easily, do not ravel, and are not sleazy. Besides, they are very durable. (See page 246 on selecting material.) Later, after you have had a little sewing experience, you may make a blouse of a sheer material, such as batiste, nainsook, dimity, longcloth, or dotted swiss. Of course, you realize that sheer material is not as durable as a medium-weight material, such as broadcloth. Blouses made from materials like net, lace, organdy, or chiffon may be attractive but they are likely to be dressy and will not stand-up under the wear and tear a school blouse is expected to give.

Since blouses have to be laundered frequently, use a material that is easily washed and ironed. If you use colored material, check to make sure it is colorfast. The color you choose will depend upon which color is most becoming to you and which color fits in best with the skirt or suit you plan to wear with the blouse.

If you decide to use a figured material for your blouse, consider the size of the design. To decide upon the amount of material needed, see page 230.

PLANNING AND CUTTING OUT A BLOUSE

Learning to plan and to study the various problems as you learn to sew will save you a great deal of money, time, and worry. Before you selected your pattern and material, you thought about the type of blouse you needed most. Then you thought about your ability to sew. Those of you who have had experience in sewing probably selected a more difficult pattern than the girls who have never sewed before. All of this is called "planning."

Now that you have your pattern and material, you are ready to plan step by step how you are going to make your blouse. First, it is a good idea to check and study your pattern. It may also be necessary for you to alter your pattern. (See Chapter 11.) As soon as your pattern fits you in every way, review the hints on cutting out a garment (pages 262–264). After cutting out your blouse, transfer the pattern markings to the material. (See pages 264–269.)

Before you start sewing on the blouse, study the direction sheet; then plan what you should do before and during each fitting. The suggestions on planning to fit a skirt (page 282) and fitting in general (pages 270–277) will help you.

KINDS OF DARTS



Some darts, like the one in the top drawing, are wide at one end and come to a point at the other end. Others, like that in the bottom drawing, are wide in the middle and come to a point at each end.

MAKING DARTS

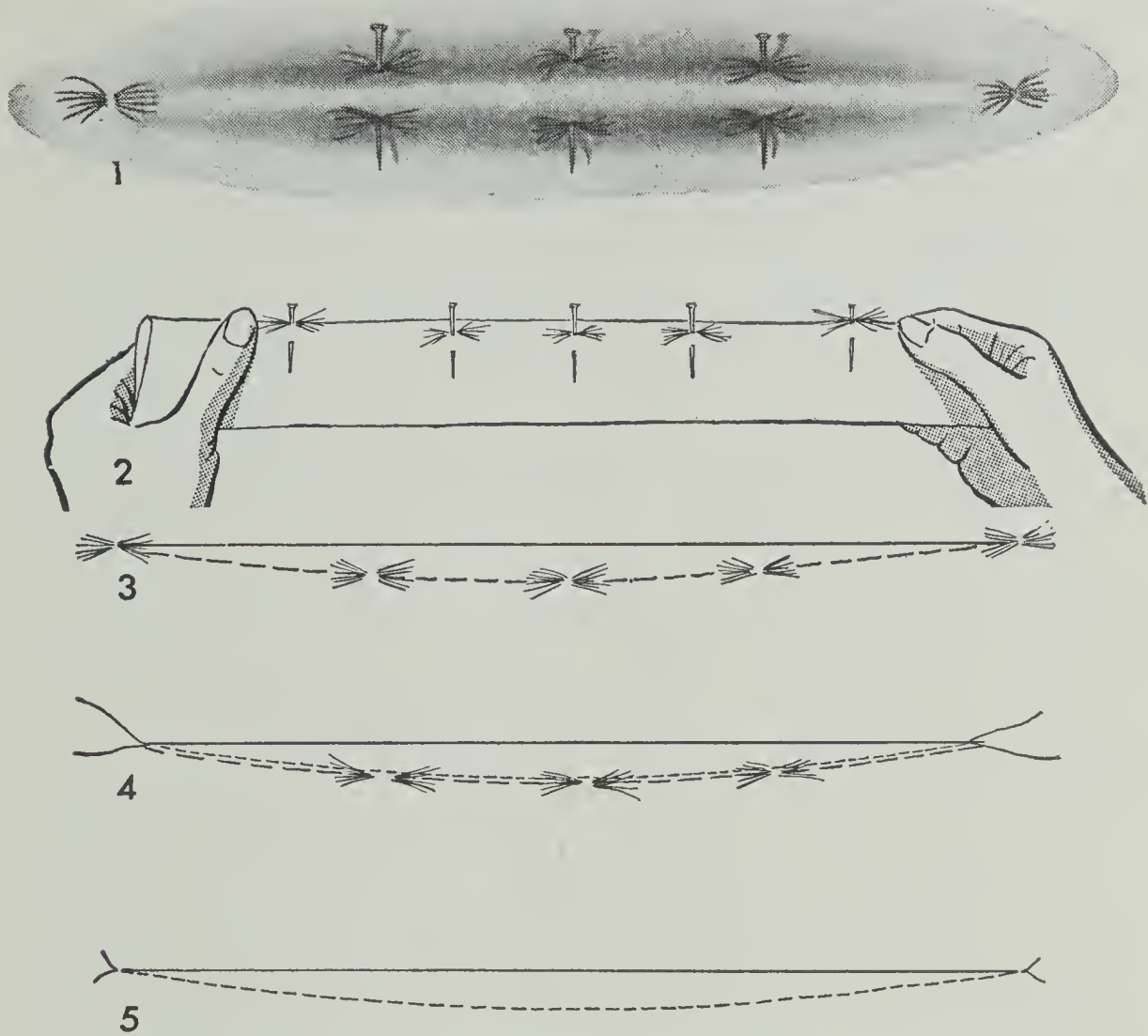
Darts are used to make your clothes fit better. They may be found under the arm, at the back of the neck, and at the waistline or the shoulder of a garment. Darts are usually made on the wrong side of a garment, but they may be made on the right side as a kind of trimming.

There are two kinds of darts. Some are wide at one end and come to a point at the other end! Other darts are wide in the middle and come to a point at each end. (See drawings above.)

To make a dart that is wide in the middle and comes to a point at each end, study the drawings on page 313 and follow these steps according to the numbers:

- 1) Put pins from one tailor's tack to the other. Be sure the pins go straight across.
- 2) Fold the dart down the center so that the tailor's tacks fall on top of one another. The tailor's tacks at the ends of the darts should be on the fold.
- 3) Baste dart. As you do, make sure that your basting goes through the middle of the tailor's tacks and comes to a point at the ends.

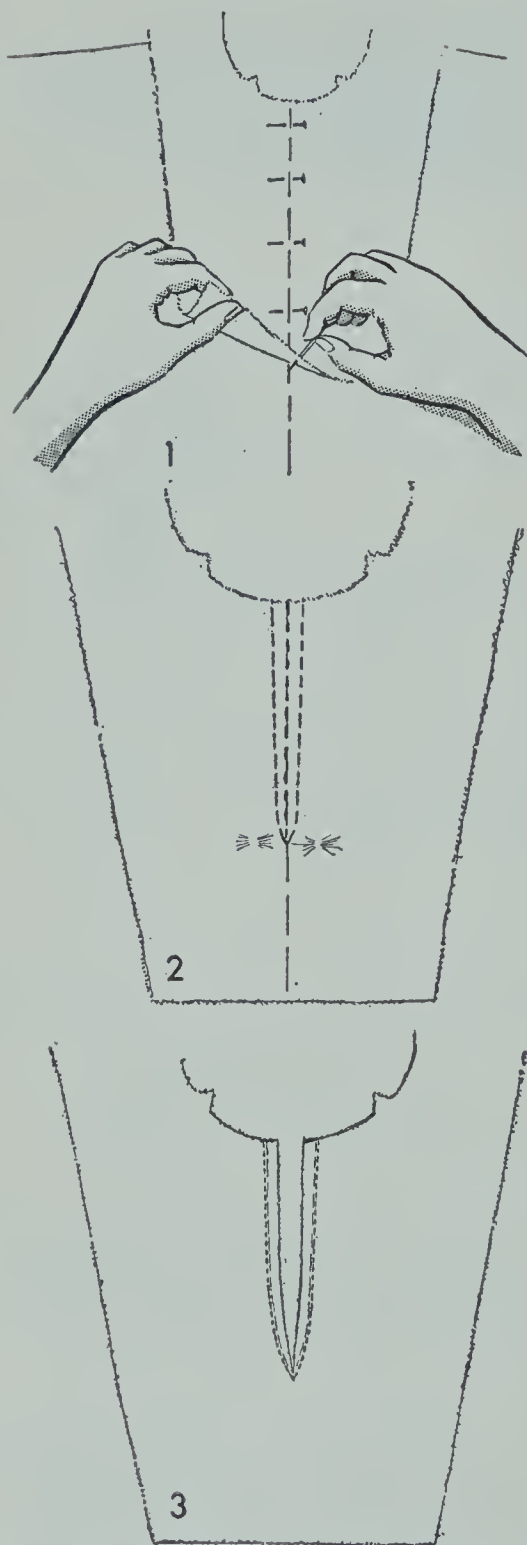
MAKING DARTS



For directions on making darts, see page 312 and below.

- 4) Stitch by the side of the basting. Leave your threads about two inches long at the beginning and end of the stitching.
- 5) Remove bastings and tailor's tacks from the stitched dart, provided your stitching is nice and straight. Tie the threads at the ends of the darts according to directions on page 185. Then cut them off about one-half inch long. Press the darts. It is not necessary to press all of the garment at this time.

MAKING THE NECK OPENING



For directions on making the neck opening, follow the numbers at the right and at the top of the next page.

MAKING A NECK OPENING

Most blouses or dresses need a neck opening so they may be put on with ease. This opening may be finished with a part of the neck facing or with a small facing two inches wide and one inch longer than the opening. The small facing is often used with a collar, as shown on page 339. Both openings are made the same, except in the way they are finished, which depends upon the neck finish. (See page 317.)

It is usually best to start making the neck opening before you make the shoulder and underarm seams so that you can work with the material while it is flat on the table. To start making a neck opening, study the drawings at the left and take the following steps according to numbers:

- 1) Fold the facing lengthwise and baste down the center. Then place the right sides of the facing and the garment together.

Pin the basting line in the facing to the center basting line of the blouse. Special care should be taken to have one basting line exactly on top of the other.

- 2) Baste the two together by basting on top of the center basting line. Next, make a small basting line three-sixteenths of an inch from the center on both sides, with a sharp curve at the lower end. The two tailor's tacks tell you how far down your basting should come.
- 3) Stitch against the bastings. Leave your needle down in the material when you turn the sharp curve. Press. Then cut down the center. At the sharp curve, cut almost to the stitching, being very careful that you do not cut the machine stitching.

The way the opening is finished will depend upon the neck finish. (See page 317.)

MAKING SHOULDER AND UNDERARM SEAMS

The shoulder and underarm seams are very easy to make, but to have them look just right, you must take special care in the fitting.

Getting ready to fit

Pin shoulder seams together matching notches. If the back of the blouse is larger at the shoulder than the front, you can find help by turning to page 329. [Since you are going to fit the blouse, the pins should be on the seamline parallel to the edge.]

When you pin the underarm seam, match the notches. If you plan to put a placket in the side of your blouse, leave an opening according to directions on page 286.

Fitting shoulder and underarm seams

If you plan to wear shoulder pads in your blouse, you should put them in place before the shoulder seams are fitted.

LOCATION OF SHOULDER SEAM



For directions on finding where the shoulder seam should be located, see text at the right.

In order to tell where the shoulder seam should be located, look at the drawing at the left. First find the little round bone at the end of your shoulder. Next, find the little bone back of your ear. As you hold your head erect, ask your partner to hold a pencil from the little bone back of your ear perpendicular to your shoulder at the neckline. The normal shoulder seam runs from this point to a point about one-half inch back of the little bone at the end of your shoulder.

As you fit the shoulder seams, start to work at the neck and fit outward.

When fitting the underarm seams, keep in mind that your blouse should be neither too tight nor too loose at any place. Notice particularly that the blouse does not fit too tightly across the bust. During your early teens your bust is developing. If you fit your clothes too snugly, they will be entirely too tight in a short time. Then, too, if you have a small bust and you fit your blouse too tightly in the bust, it will make you appear flat-chested.

Check location and directions of underarm seams that should start in the center of the armpit and fall perpendicular to the floor.

Stitching and finishing

As soon as your teacher approves of the fit of your blouse and the location of the shoulder and underarm seams, you may remove the garment.

Next, baste by the side of the pins and try on the garment for a second fitting. During the second fitting carefully check the parts you changed in the first fitting. When you remove the garment, stitch by the side of the basting. As soon as you remove your bastings, press the seams open. To help you decide which seam finish would be best for your material, see page 288.

FINISHING THE NECK

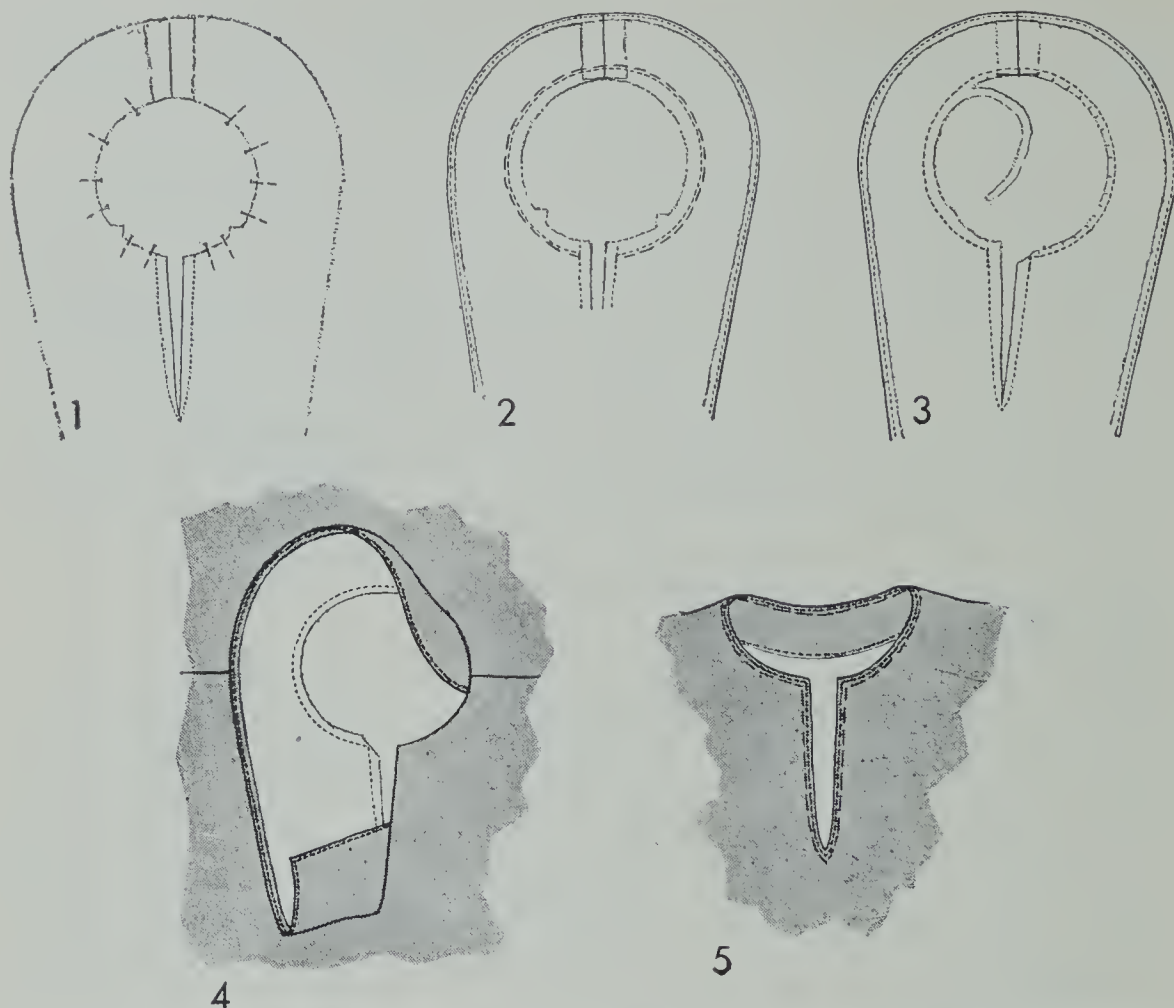
There are many ways of finishing the neck of a blouse. Perhaps the three most popular are with a facing, with bias tape, or with a collar, as shown in the drawings on page 310. Directions for finishing with a facing and with bias tape follow. For finishing with a collar, turn to page 336.

Finishing neck with a facing

In order to have a facing that fits smoothly, check to see that the neck opening has been properly made and that the shoulder seams have been pressed open. Then join the facing with a plain seam. Next, study the drawings on page 318 and take the following steps according to numbers:

- 1) Check the fit of the neckline by trying on the blouse. Then check to make sure the facing fits the neckline of the blouse. If the neckline of the blouse has been altered, the neck facing will have to be altered likewise. Next, pin facing to neckline, matching notches, as shown in the first drawing.

FINISHING THE NECK WITH A FACING



For directions on finishing the neck with a facing, see pages 317–319.

- 2) Baste near seamline. Then stitch on seamline. In order to make a strong corner, stitch for one-half inch on top of the stitching at the upper end of the opening. Leave the needle down in the material when turning the corners. Turn the outside edge of the facing over one-fourth inch; crease, baste, and then stitch on the edge, as shown in the drawing.
- 3) Remove bastings and trim the seam to one-fourth inch. Next, clip edges and cut corners of neck opening, being very careful that you do not cut the machine stitching.

- 4) Turn facing to the wrong side. Make a square corner at each side of the upper end of the opening. If necessary, turn to page 298 and study the directions on how to make a neat corner.
- 5) Crease the edge of the opening and facing according to directions on page 216. Special care should be taken when creasing the lower end of the opening to be sure that it lies flat.

Baste close to the edge. Make neat machine stitching near the edge. [Omit this step if you do not care to have the machine stitching show around the neck.] Remove bastings and press. Slip-stitch facing to blouse. These slip stitches may be farther apart than usual, except at the shoulder seams where the facing should be fastened securely to the shoulder seam of the blouse. Otherwise, take special care to make your stitches so small that they will not show on the right side.

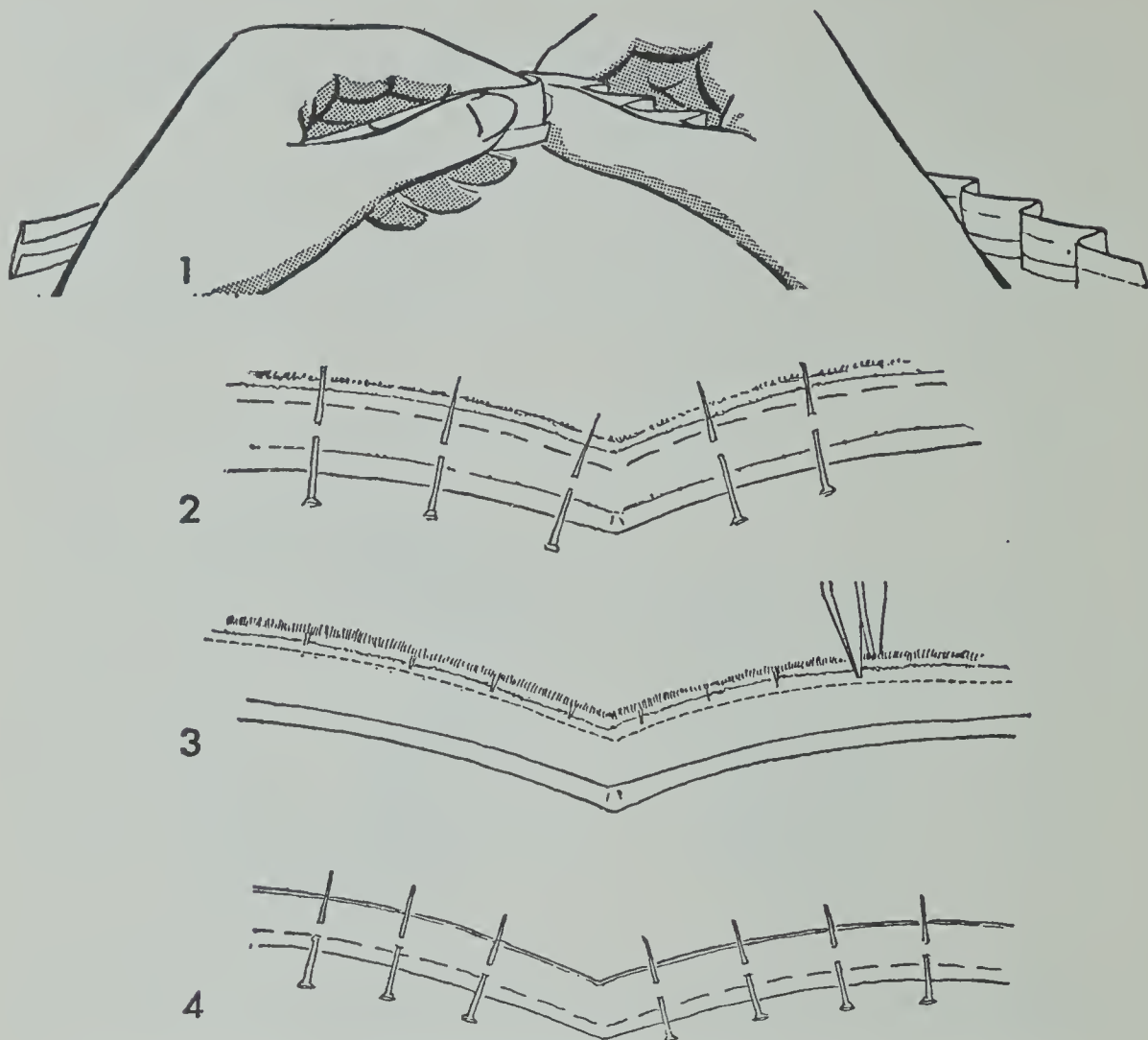
Sew on hook and eye, according to directions on page 359, if neck is to be fastened in this way.

Finishing neck with bias tape

If you want to finish the neck with bias tape, you may cut your own bias, or you may use commercial bias. If this is your first experience in putting on bias tape, it will be easier for you to use commercial bias. Later, when you have had more sewing, you may cut your own bias. To apply commercial bias tape, study the drawings on page 320. Then follow these steps according to the numbers:

- 1) Unfold one side of the bias tape.
- 2) Pin the right side of the bias tape to the right side

FINISHING WITH BIAS TAPE



For directions on finishing with bias tape, see pages 319–321.

of the garment. Have the edge of the garment showing just a tiny bit above the edge of the bias tape.

[When pinning a bias tape to a straight edge, do not pull on one side any tighter than on the other. When pinning tape on an outward curve, hold the bias a little tighter to make it fit smoothly. When pinning tape on an inward curve, hold the bias a little full to make it fit smoothly.]

Join bias tape according to directions on page 321. Baste about one-fourth inch from the edge.

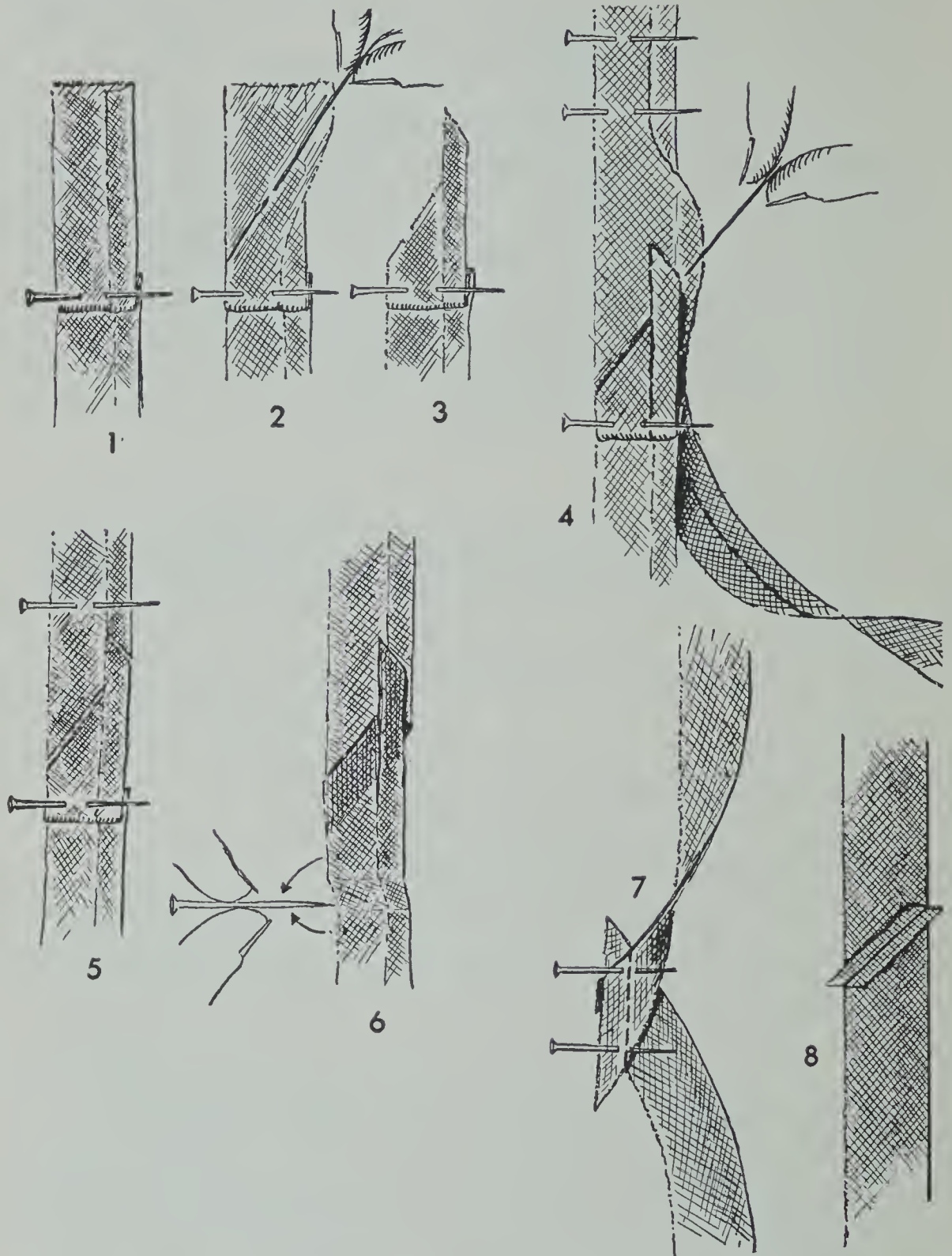
- 3) Stitch on the crease in the fold of the bias tape. Remove bastings. Trim seam, if necessary; then clip the curved edge.
- 4) Turn bias to the wrong side and crease on the seam-line, or a little to one side of it. Care should be taken that the seam does not show from the right side of the garment. Pin, and baste bias tape in place. Then slip-stitch it to garment according to directions on page 218. Press. Some girls prefer to stitch near the edge of the neck before they press.

Joining bias tape

To make a neat joining in bias tape, look at the drawings on page 322 and take these steps according to the numbers:

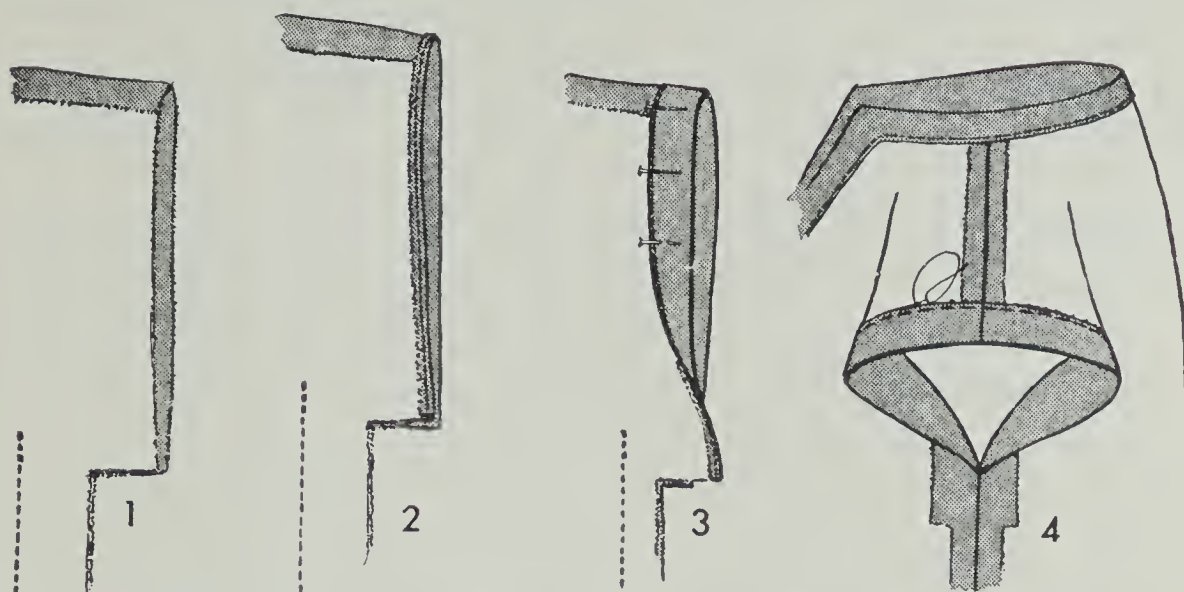
- 1) Pin a one-fourth inch fold straight across the bias tape.
- 2) Pull a thread at the end of the bias.
- 3) Cut where the thread was pulled.
- 4) Lay the bias that has just been cut on top of the bias you wish it to join. Then pull a thread from the bottom bias.
- 5) Cut. When this is done, the two pointed ends of the bias tape fit together to make one long piece.
- 6) Remove the pin holding the one-fourth inch fold you made in No. 1. This extra material is to be used in making your seam.
- 7) Pin the two right sides of the bias together, with the ends meeting. Notice the little pointed ear of cloth that sticks out on each end. Then baste and

JOINING BIAS TAPE



To make a neat joining in bias tape, look at these drawings and follow the directions on pages 321–323 according to the numbers.

FINISHING THE EDGE OF A KIMONO SLEEVE



For directions on finishing the edge of a kimono sleeve, see the bottom of this page and follow the drawings according to the numbers.

stitch from the point where the edges cross on one side to the point where they cross on the other side.

- 8) Remove bastings and press seam open. If the bias has been correctly joined, it should lie flat with no wide or narrow places.

FINISHING THE ARMHOLE

A sleeve that is cut with the blouse is usually called a kimono sleeve. This type of sleeve is attractive as well as comfortable. There are several ways of finishing the edge of a kimono sleeve, but perhaps the easiest is by turning back a hem. To do this, study the drawings above and follow these steps according to the numbers:

- 1) Check to make sure that the underarm seam has been backstitched, as shown in drawing No. 1.
- 2) Turn the edge under one-fourth inch and stitch.

- 3) Turn a one-inch hem. [Sometimes you may find it best to make a little smaller or a little larger hem depending upon the size of the underarm seam.] Pin hem in place.
- 4) Baste hem in place. At the top of the sleeve, notice that the seam in the hem is even with the shoulder seam. Slip-stitch edge of hem in place, taking neat stitches that will not show on the right side.

HEMMING THE BOTTOM OF THE BLOUSE

You may use a small one-eighth or one-fourth inch hem at the bottom of your blouse, or you may make two rows of stitching about one-eighth inch apart near the edge and then pink the edge.

FINAL CHECK OF THE BLOUSE

As soon as you have checked to see that all bastings have been removed, that all loose threads have been tied and clipped, and that there are no broken places in either the hand sewing or machine stitching, give your blouse a good pressing according to directions on page 41. Pressing is a most important part of giving your blouse that "professional look," and should be done carefully.

EXTRA THINGS TO DO

1. Select three blouse patterns with necklines becoming to you. Explain why you think the necklines will bring out your best features.
2. Tell why it is unwise to select printed material from a small sample without seeing the large piece of material.
3. Select a blouse pattern suitable for plain material, another

for figured material, and a third for striped material. Bring these pictures to class.

4. Select five pieces of materials that would be suitable for blouses and easy to make.
5. Select a blouse to be worn with a black circular skirt; another for a gathered, print skirt; and one for a narrow, red gabardine skirt.
6. Select a picture of a blouse to be worn with a plaid suit, another with a blue dressy suit, and a third with a red sport suit. Give your reasons for each selection.
7. Compare the cost of the blouse you made with a similar ready-made blouse.

Chapter Sixteen **MAKING A DRESS**

The ability to make a dress that suits your personality and is becoming to you in color and design is something to be proud of. This can be done if you carefully follow the instructions you receive from your teacher, from this book, and from the direction sheet that comes with your pattern.

Before deciding what type dress to make, you will find it helpful to review the section on "Planning What to Buy," page 133. With the help of your mother, look through your wardrobe and decide what you really need. Then decide how much you can afford to spend. Next, look through fashion magazines to get a general idea as to just what is being worn this season.

Your teacher will probably ask you to bring to class a first, second, and third choice of what you would like to make. You and your classmates may then discuss each other's problems and offer suggestions before each of you makes her final decision.

DECIDING ON THE STYLE

When choosing the pattern for a school dress, keep these things in mind:

- 1) The dress must be appropriate for school.
- 2) The design must bring out your very best features.

- 3) It must be a dress that can be easily cared for.
- 4) It must be a dress that you can make. If you have not had too much experience in sewing, don't choose a pattern that is too difficult. However, the pattern should not be so simple that it does not present new problems for you.

DECIDING ON THE MATERIAL AND TRIMMING

When buying material for a school dress, you may ask yourself these questions:

Is the material suitable to the time of year I plan to wear this dress?

Is the material easy to handle in sewing?

Will the material stand-up under the wear and tear a school dress is expected to give?

Is it colorfast? Is it suited to me in color and design?

How much care will it require?

Is it a price that I can afford to pay?

For details on how to answer each of these questions, turn to the section on buying material in general. (See pages 242–248.)

At the time you decide on the material for your dress, you should also select the trimming. Nothing cheapens a dress quicker than the wrong use of trimming or too much of it. On the other hand, the correct use and amount of trimming may greatly increase the attractiveness of a dress.

If the trimming is to be made of a different material from that of the dress, it should be of a texture that seems to go with the texture of the garment. For example, you would not put an organdy collar on a wool dress. A piqué collar would be better.

If you make your dress of figured, plaid, or striped material, you will need very little, if any, trimming. What trimming you do use should be a solid color.

HOW TO PROCEED

Many of the construction problems in making a dress are the same, or very similar to, those for making a skirt (see Chapter 14) or a blouse (see Chapter 15). Therefore, you will be referring to these chapters from time to time. By following the steps listed below, you will have a general idea as to what should be done first, second, third, and so on in making a dress:

- 1) Take necessary measurements according to directions on page 225.
- 2) Select and buy the correct size of pattern according to directions on page 228.
- 3) Decide on the amount of material you need. (See page 230.)
- 4) Check and study your pattern as outlined on page 232.
- 5) Alter pattern if necessary. (See page 235.)
- 6) Straighten and press material if necessary. (See pages 251-254.)
- 7) Pin pattern onto material. (See page 256.)
- 8) Cut out the garment. (See page 262.)
- 9) Transfer the pattern markings to the material, according to directions on page 264.
- 10) Check work and remove pattern. (See page 269.)
- 11) Plan what is to be done before and during each

fitting. (See pages 270–277.) The direction sheet that comes with your pattern will also be helpful.

12) Make neck opening according to directions on page 314, using a small piece of material two inches wide and six inches long instead of the neck facing used in these directions.

13) Make darts. (See page 312.)

14) Make shoulder and underarm seams, join waist and skirt, put in a zipper, make a collar and attach it to the dress, make a belt, and make and set-in the sleeves. Directions for doing all of these things are given in this chapter.

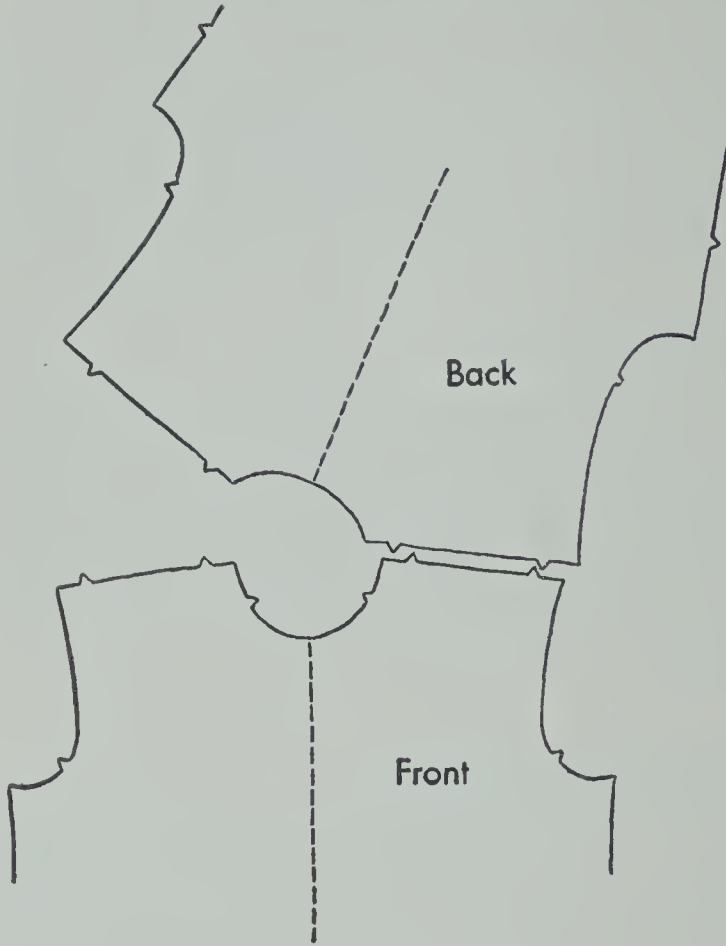
SHOULDER AND UNDERARM SEAMS

The shoulder seam and the underarm seam of your dress are made similarly to the way they are made in a blouse. Therefore, review the steps in making and fitting the shoulder and underarm seams of the blouse, page 315, before you take the following steps in making the shoulder and underarm seams of a dress:

1) Check to make sure the neck opening has been properly made. Then pin shoulder back and front together by matching notches. Do not become worried when you notice that the shoulder of the back is about one-half inch longer than the front, as shown in the top drawings on page 330. It is supposed to be that way. This extra amount is held-in as fullness to allow room for movement across the back.

As you study the drawing at the bottom, notice how the fullness is divided when the shoulder seam

MAKING THE SHOULDER SEAM



Do not become worried if the shoulder of back is about one-half inch wider than the front, as shown in the drawing. This extra amount is held-in as fullness to allow room for movement across the back.



Pin shoulder seam, matching notches and dividing fullness, as shown in the drawing. Then baste near seam-line.

is pinned. (See page 213 for directions on pinning two pieces of material together.)

- 2) Baste on the seamline, holding the fuller side on top, and easing-in the fullness as you baste.

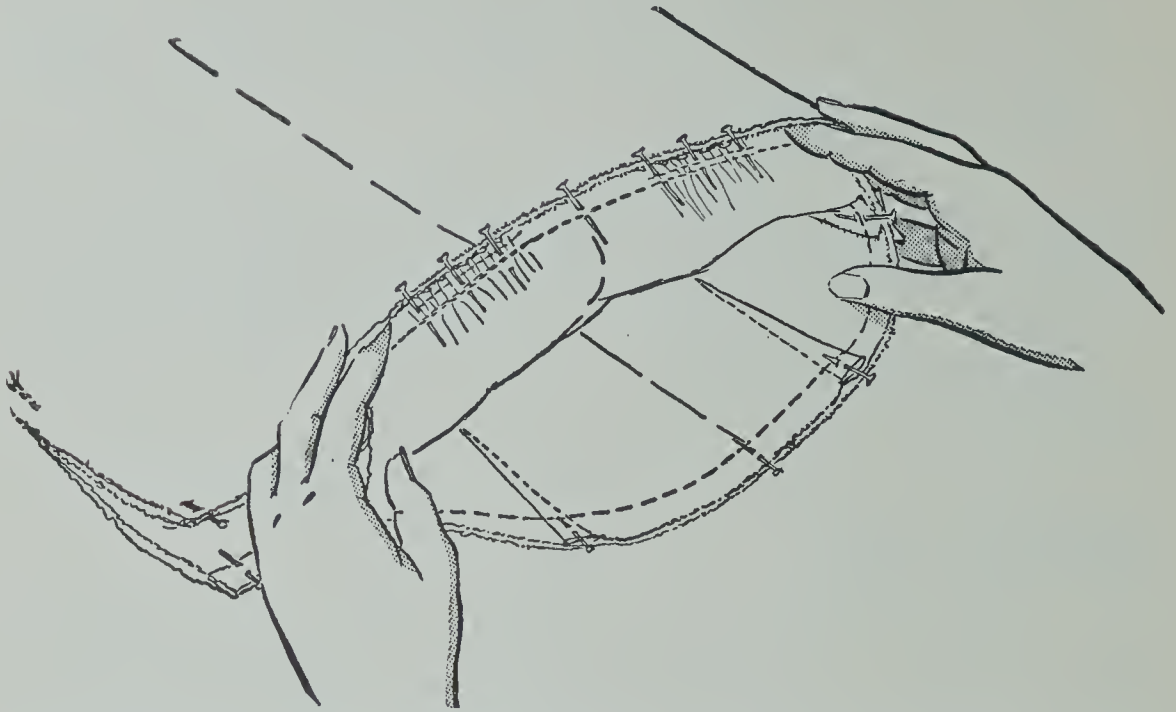
- 3) Pin the underarm seam on the seamline, making sure that the back and front start together under the arm. Do not have one edge of the armhole a little higher than the other.
- 4) Run a short basting thread about one-fourth inch from the edge of the neck and also around the armholes about one-fourth inch from the edge to prevent them from stretching.
- 5) Fit shoulder and underarm seams. (See page 316.)

WAISTLINE SEAM

With some patterns it is better to join the waist and skirt and then fit the underarm seams. With others it is better to fit the underarm seam first and then join the waist and skirt. This method is most commonly used. Therefore, fit your blouse according to the directions on page 316, and fit your skirt according to the directions on page 284. You may then join your waist and skirt by taking the following steps:

- 1) Try on waist and skirt; then check to see that the waist is the correct length and that the skirt comes to the natural waistline. Also check to see that the underarm seam of the waist and skirt are perpendicular to the floor. The fit of the skirt should be checked while the wearer stands, sits, and walks.
- 2) Turn the skirt of your dress wrong side out and the top part right side out. Put the blouse down into the skirt. Match and pin center fronts, center backs, notches, darts, and side seams, as shown in the drawing on page 332.
- 3) Baste on seamline, adjusting gathers if necessary.

TO JOIN WAIST AND SKIRT



To join waist and skirt, turn the skirt wrong side out and the blouse right side out. Then put the blouse down in the skirt, so that the waistline of the blouse and the waistline of the skirt come together. Match and pin center fronts, center backs, notches, darts, and side seams. Next, baste near the seamline, adjusting gathers.

The fullness at the waistline of the blouse front should come under the bust. Then remove pins.

- 4) Check fit of dress. (See pages 275 and 352.) The waistline should be smooth and well-fitted—a little on the snug side—without appearing strained.
- 5) Stitch by the side of the bastings. Remove bastings and press seam down toward the skirt.
- 6) Press and baste the seam to the skirt so as to prevent the waistline seam from stretching. Turn the garment right side out and stitch near the seamline. To make the seam still stronger, a piece of straight tape may be placed under the seam before it is stitched.

[If you are making a dress with a pleated or gathered skirt, you will want to stitch the waistline seam twice on the wrong side without turning it down.]

- 7) Finish the edges of the seams. You will find directions on how to finish your seam on page 288.

DRESS PLACKET

To have a well-made dress placket, it must be neat and lie perfectly flat. A poorly made placket can spoil an otherwise beautiful garment.

If you decide to put a placket in your dress using snaps and hooks and eyes, turn to page 290 and study the steps in making a skirt placket. The only difference in a skirt placket and a dress placket of this type is that the end at the top of the dress placket should be closed the same as the end at the bottom of the skirt placket.

Probably you will prefer to put a zipper in your dress instead of using snaps and hooks and eyes. If so, see page 334.

Preparing opening for placket

Whether you make a placket with snaps and hooks and eyes, or put in a zipper, you will follow the same directions in making the opening for the placket.

As your partner removes the pins to make an opening so that you can get out of your dress after it has been properly fitted, she should put each pin back in the same place through only one thickness of the material. (See page 286.) This seamline may be securely marked by basting along each row of pins as soon as the dress is removed. In order to make the placket strong at both ends, backstitch the end of the seam in both blouse and skirt. (See pages 184 and 290.)

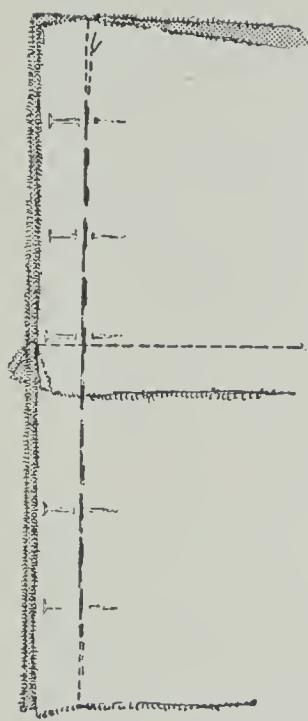
Putting in a zipper

Your zipper of the desired color and length should be purchased before the placket is started so as to make the opening the correct length.

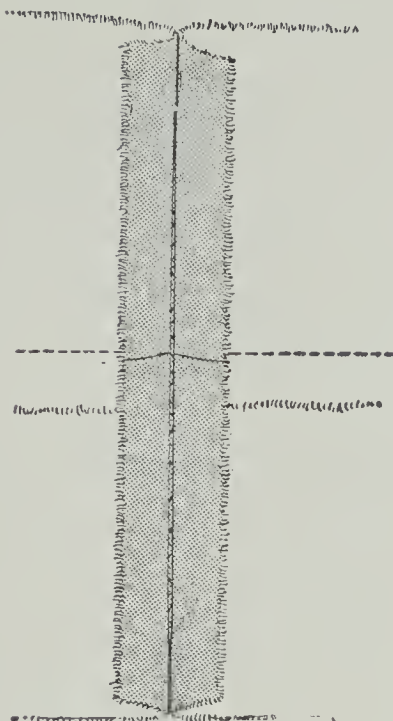
To make sure the dress fits as it should, try it on and pin the opening together on the basted seamline. Next, remove the dress and check the opening for the placket. If this opening has been properly made and is one-half inch longer than the zipper you plan to use, you may start putting in the zipper. To put in a zipper, study the drawings on the opposite page and follow these steps according to the numbers:

- 1) Pin the seamlines together; then baste on the seamline with a short basting. Notice in the drawing that the second basting is made exactly on top of the first one.
- 2) Remove the pins and press the seam open.
- 3) Fold the back seam under one-eighth inch from the basted seamline and baste.
- 4) Pin and baste this fold to the tape of the zipper so that the fold comes as close to the metal part of the zipper as possible to allow it to zip up and down. The top of the placket opening and the top of the metal part of the zipper should come together. The bottom of the two should also come together. Using a zipper foot on the machine, stitch near the edge of the fold.
- 5) Turn garment right side out. Press placket and baste along the side of the zipper and across each end, as in the drawing.

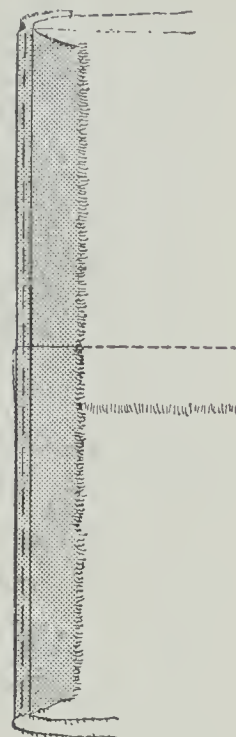
PUTTING IN THE ZIPPER



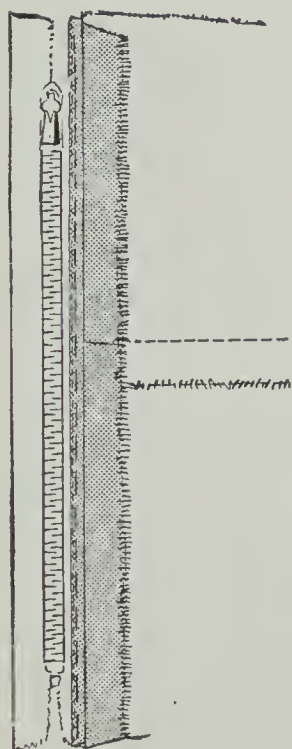
1



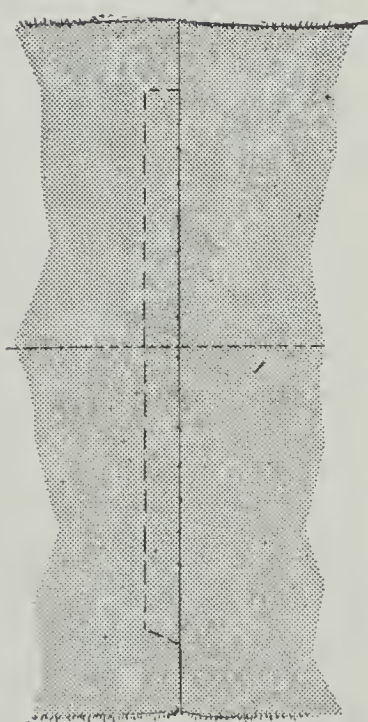
2



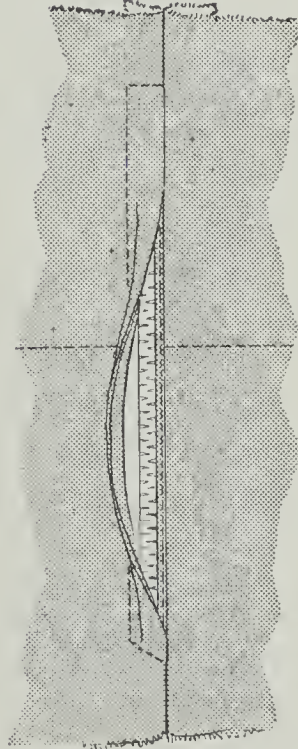
3



4



5



6

For directions on putting in the zipper, see pages 334–336.

- 6) Stitch by the side of the bastings, using the zipper foot. To reinforce the ends of the zipper, backstitch at each end. Tie threads; then remove all bastings, including those on the seamline.

To prevent the tape from getting caught in the teeth of the zipper, turn the garment to the wrong side and slip-stitch tape to dress. Make stitches close together at the waistline seam.

MAKING AND PUTTING ON THE COLLAR

Collars may be made in many different shapes, but they may all be divided into two groups—the straight collars and the curved collars. Those that are straight will roll around the neck. Those that are shaped will lie flat.

Making the collar

The direction sheet that comes with your pattern will tell you how to make the collar for your garment, but studying the drawings on page 337 and following these steps will help you greatly in making a double collar:

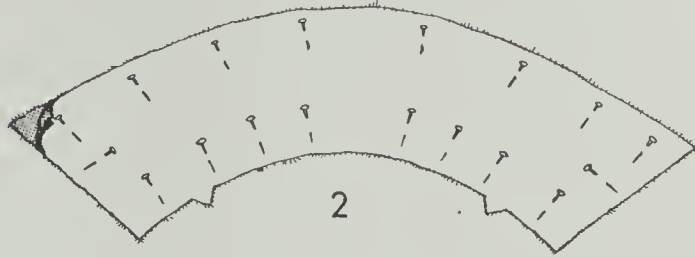
- 1) Place the two right sides of the collar together, taking care that the edges are even and the collar is smooth. Pin together the edges of the curve which go next to the neck. You will find it helpful to pat the collar frequently during the pinning in order to keep it smooth. Refer to page 213 as to which pins to put in first, second, and so on.
- 2) Pin the outer edge of the collar.
- 3) Baste the outer edge near the seamline, which is usually five-eighths inch from the edge. Leave the

MAKING A DOUBLE COLLAR

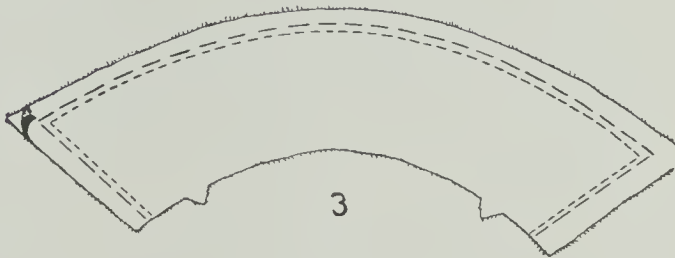
1) Place the two right sides of the collar together. Then pin the edges of the curve which go next to the neck.



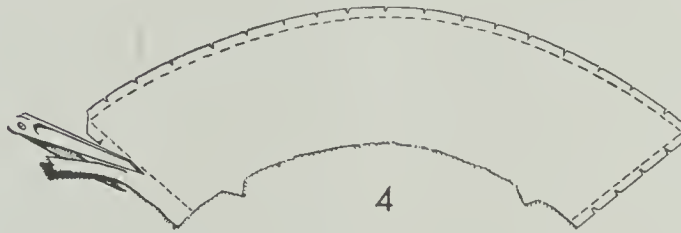
2) Pin the outer edge of the collar.



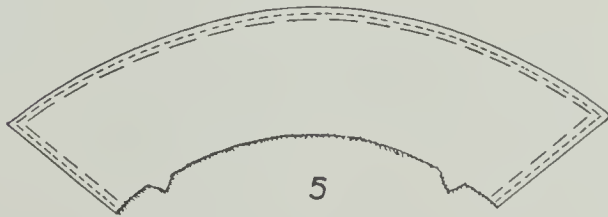
3) Baste the outer edge near the seamline. Next, stitch on the seamline.



4) Remove bastings and press. Then trim seams, cut corners, and clip rounded edges.



5) Turn collar to the right side and crease so that the fold comes exactly on the line of stitching. Make a neat corner; then baste near the edge. Stitch near the edge if desired.



inside edge of the collar open. This inside edge will later be sewed to the garment. Stitch on the seamline beside the basting.

4) Remove bastings and press. Trim seams even. Most patterns will tell you to trim them to one-fourth

inch from the stitching. Cut corners and clip rounded edges.

- 5) Turn the collar to the right side and crease so that the fold comes exactly on the line of stitching. Be especially careful that the edge looks nice on the right side. For directions on creasing, turn to page 216. The corners should be carefully picked out with a pin and creased into place. (See drawings at the bottom of page 299.)

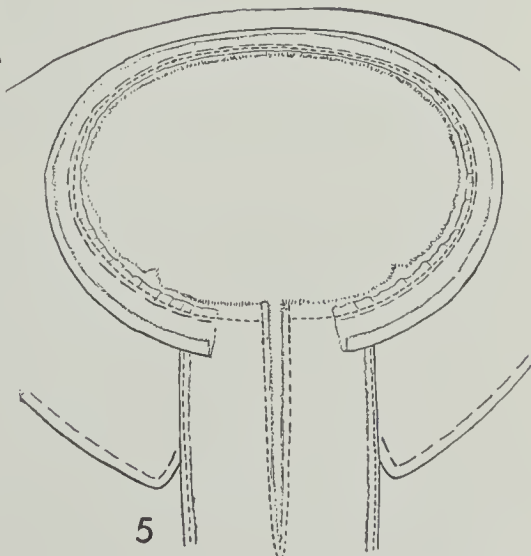
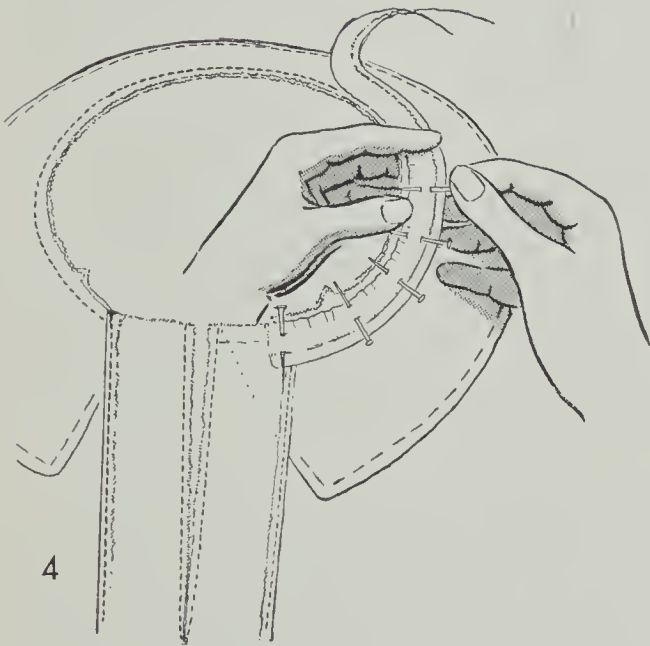
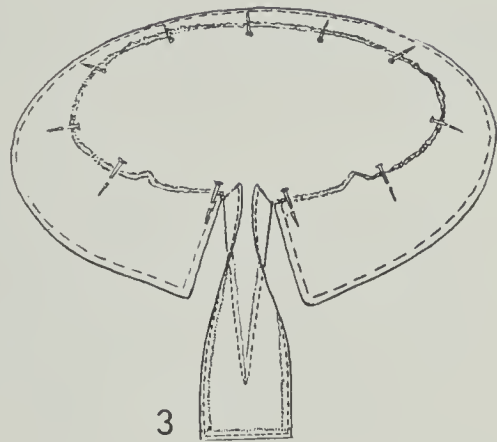
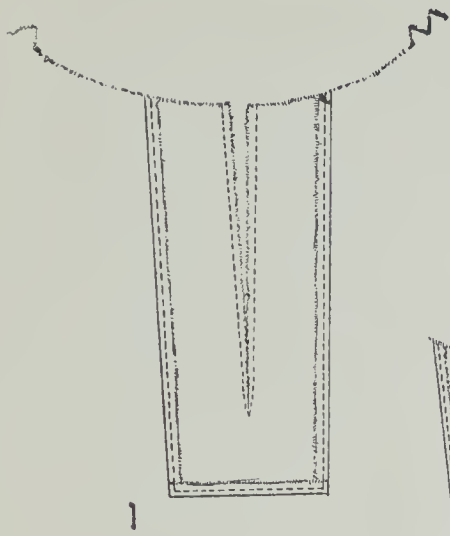
Baste near the edge. Then stitch as close to the edge as desired. Sometimes you will want to stitch right on the edge. Other times it may be better to stitch farther from the edge. This will depend upon the other stitching on your dress. Finally, remove bastings and press.

Putting on the collar

Collars may be put on with a facing, as described on page 317, or with bias tape, as described below. The convertible collar—that is, the one attached with a facing—may be worn open or closed, but the one attached with bias tape will have to be worn closed at all times. To put on a collar using bias tape, study the drawings on pages 339 and 340 and take the following steps according to numbers:

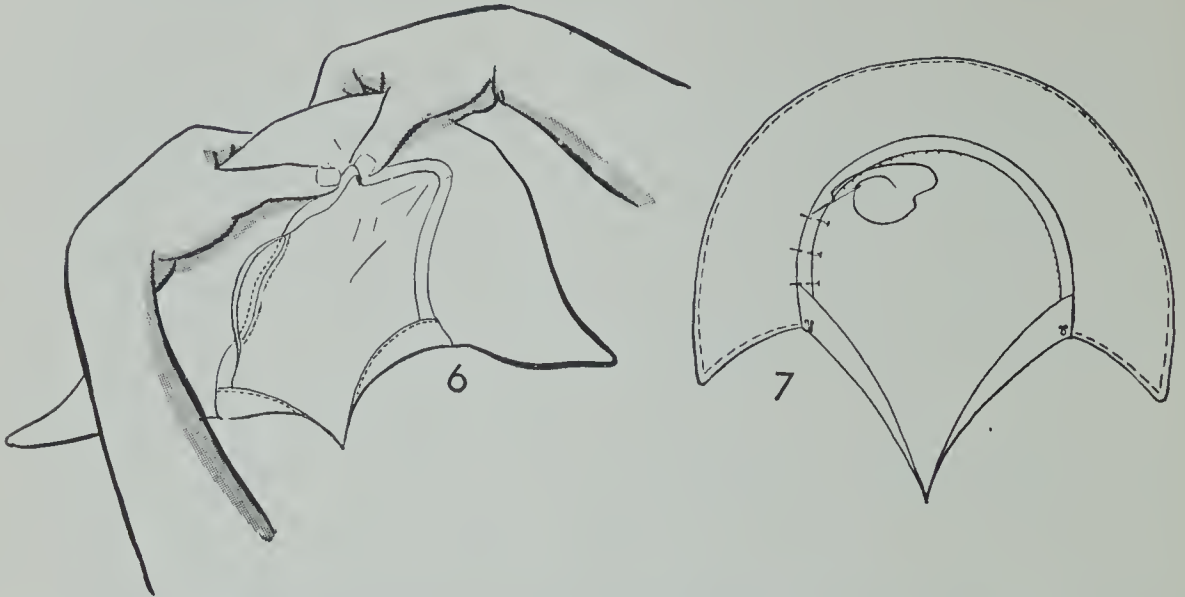
- 1) Check to make sure the opening has been properly made. (See page 314.) Then check to see that the neckline of your dress fits correctly and that the collar fits the neckline.
- 2) Place the underside of the collar and the right side of the dress together, matching the center of the collar and the center back of the dress. Next, match

ATTACHING A COLLAR WITH BIAS TAPE



(Continued on next page)

ATTACHING A COLLAR WITH BIAS TAPE (Continued)



For detailed directions on attaching a collar with bias tape, see pages 338–341.

and pin the ends or side seams of the collar to the side seams of the facing. Check to make sure that the seams of the collar and the seams of the facing come together exactly, as shown in the drawing.

- 3) Match and pin the notches of the collar to the notches of the dress. Place a pin between each two pins and repeat until the pins are about one and one-half inches apart. Check to make sure the edge of the garment can be seen just a little above the edge of the collar.
- 4) Baste collar to garment, keeping the edge of the garment a little above the edge of the collar and using small basting stitches. If the neck of the dress is a little larger than the collar, it will be necessary to ease-in this fullness as you baste. Try on garment and then make any necessary alterations.
[Stitch about one-fourth inch from the edge. This

will help to keep your collar in place as well as to keep it flat and smooth.]

Next, pin a piece of bias tape around the edge of the neckline. Keep the right side of the bias next to the right side of the collar. Hold your collar as shown in the drawing when you pin on the bias tape. Notice in the drawing that the collar shows a little above the bias tape and that the bias is held a little fuller near the edge of the neckline. Also notice how the end of the bias tape extends over the folded edge of the neck facing.

- 5) Baste the bias tape to the collar, basting about one-fourth inch from the neckline. Stitch by the side of the basting in the upper crease of the bias tape if you are using commercial bias tape.
- 6) Remove bastings and trim the seam edges to about one-fourth inch. Hold the collar as shown in the drawing, and crease the bias tape against the wrong side of the garment, using your thumbs and first fingers. Be very careful to crease the bias facing firmly at the line of stitching, so as to hold it in place.
- 7) Pin bias tape into place, turning under the lower edge of the tape.

[If you are using commercial bias tape, the edge is already turned under.]

The first four pins should be pinned at the following places respectively: center back, center front, and shoulder seams. Then place a pin between each of these.

Slip-stitch lower edge of the bias tape in place, making sure the bias tape is flat to the garment around the edges. Remove bastings and press.

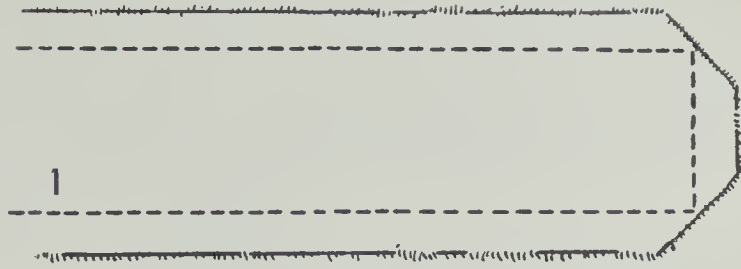
MAKING A BELT

Take particular pains in making the belt, because a poorly made belt often gives a dress a cheap look or a homemade look. A belt cut lengthwise of the material is stronger than one cut crosswise. If you must piece your belt, try to piece it where the piecing will not show—for example, at the side seam. There are several ways of making a belt, but perhaps the easiest and neatest is by taking these steps:

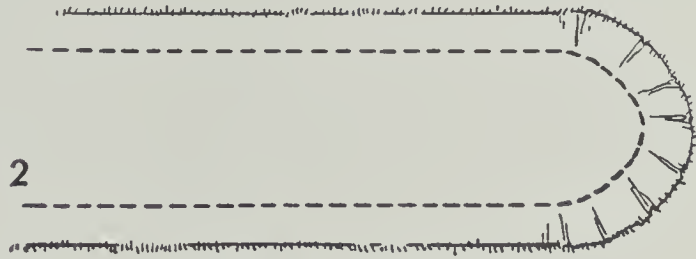
- 1) Check the length of the belt, which should be your waist measurement plus enough for seams and two or three inches for lapping.
- 2) Place the two right sides of the material together so that the edges are even. Place pins perpendicular to the edges and about three inches apart. To avoid stretching one side more than the other, pat the material from time to time as you pin. (See page 213 for directions on pinning two pieces of material together.)
- 3) Baste near the seamline, leaving an opening at one end. The other end, which is the end to be on the outside, may be straight, round, or pointed. Remove pins and stitch on the seamline. Then remove bastings and press.
- 4) Cut corners if the end of your belt is square or pointed. Clip edge if the end is round. (See drawings 1 and 2 on the opposite page.)
- 5) Turn belt to the right side by using a bobby pin, safety pin, or unsharpened pencil. This is done by putting the pencil into the stitched end of the belt for about an inch. Then, with your left hand, pull

MAKING A BELT

1) After the belt is stitched and before it is turned to the right side, cut the corners if the end of the belt is square or pointed.

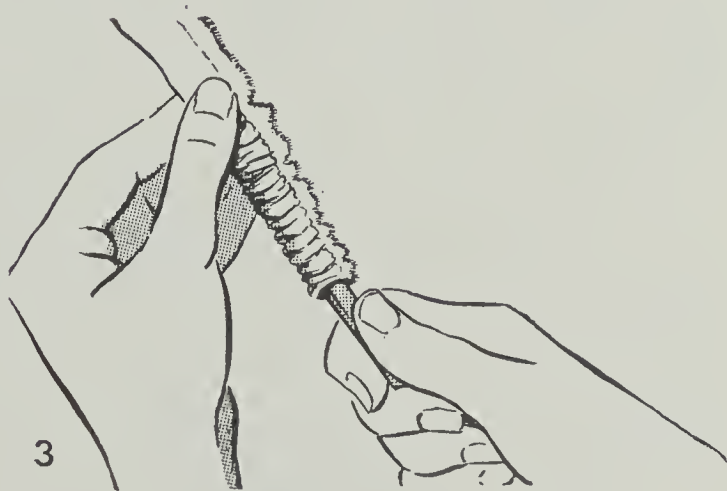


2) Clip edge if the end is round.



Before turning belt

3) Turn belt to right side by putting an unsharpened pencil into the stitched end of the belt for about an inch. Then, with your left hand, pull the material down onto the pencil.

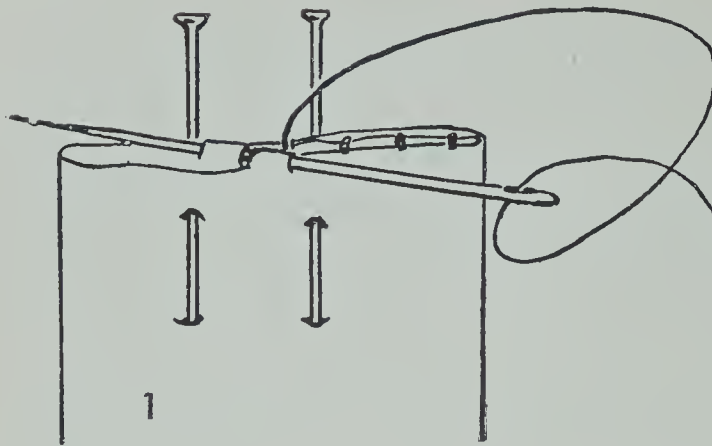


4) Continue pulling the material down onto the pencil until the right side of the belt shows at the end of the pencil.

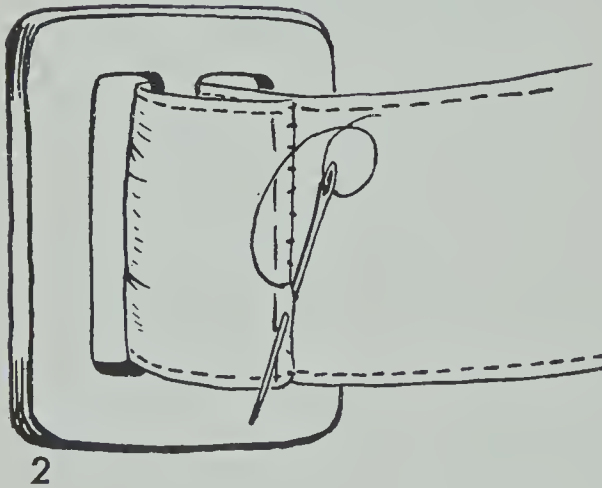


Turning the belt

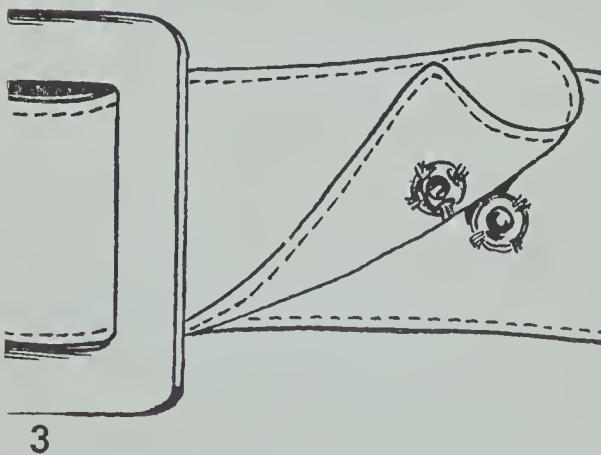
PUTTING BUCKLE ON BELT



1) Fold in the unstitched end of the belt; then slip-stitch the edges together.



2) Recheck length of belt and pin the buckle in place. Then baste and slip-stitch.



3) Sew on snap to hold belt in place.

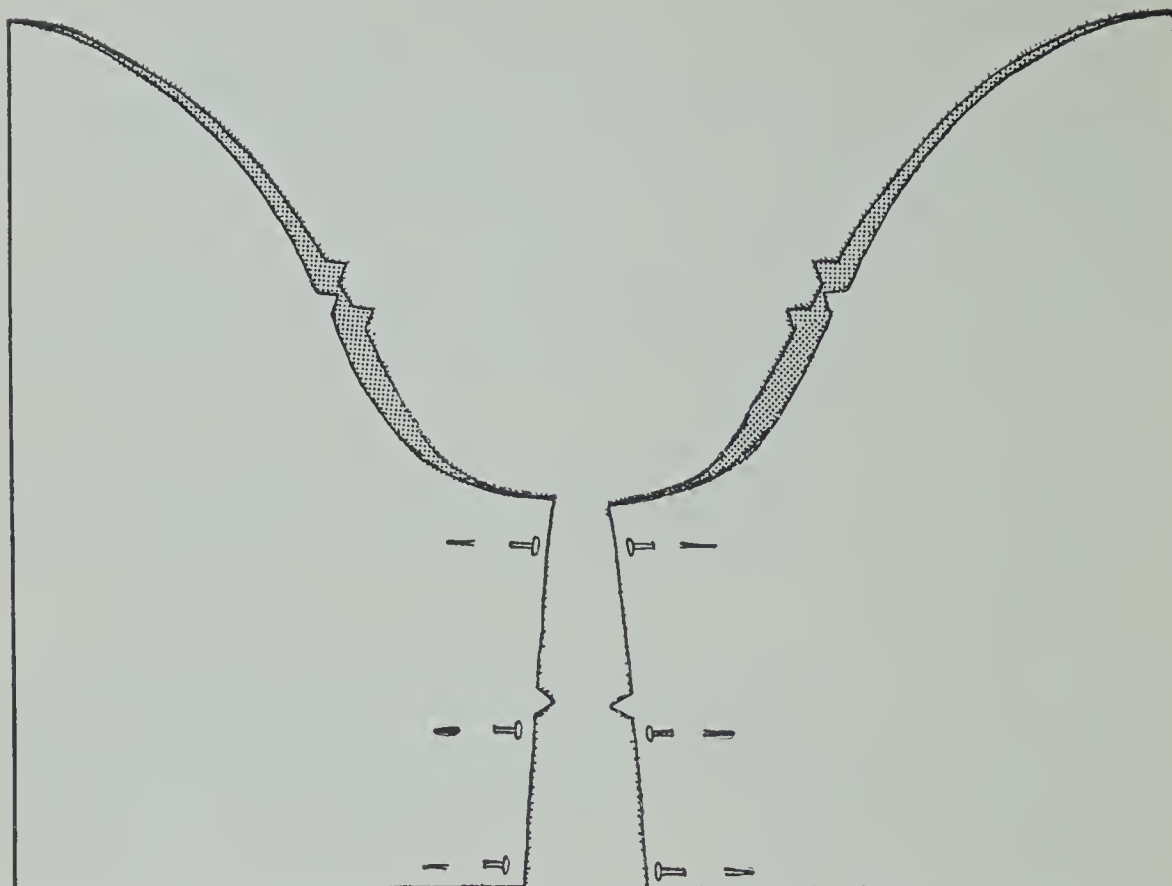
the material down onto the pencil, as shown in drawing No. 3 on page 343. Continue pulling the material down onto the pencil until the right side of the belt shows at the end of the pencil, as shown in drawing No. 4.

- 6) Pick the corners if your belt is square or pointed at the ends. You can find help with this problem by turning to page 299.
- 7) Fold-in the unstitched edge of the belt, pin, and then slip-stitch them together, as shown in the top drawing on page 344.
- 8) Crease and baste the sides of the belt so that the line of stitching comes exactly on the fold. Then stitch as near the edge as you desire. Remove bastings and press.
- 9) Check the length of the belt, and pin the buckle in place. Sew on buckle by basting and then slip-stitching, as shown in the middle drawing.
- 10) Sew on snap to hold belt in place. (See page 362 for directions on sewing on snaps.) Care should be taken in locating the place for the snap so that the belt will not be too loose nor too tight. Never fasten a belt with pins.

MAKING AND PUTTING IN THE SLEEVES

As dress styles change from time to time, so does the style of the sleeves. The four general types of sleeves are the kimono, raglan, epaulet, and set-in sleeve. The one-piece, set-in sleeve is the most common; therefore, directions for that type of sleeve are given here.

CHECKING SLEEVES



To be sure you haven't made both sleeves for the same arm, place the two sleeves on the table with the front side of each sleeve on top and the two seams facing each other. Notice the position of the notches.

Making the short sleeve

There will be no danger of making both sleeves for the same arm if you will carefully follow these suggestions:

- 1) Pin sleeve seams as soon as the pattern is removed. To do this, fold the sleeve down the center, bringing the edges together. Match notches and pin. Start pinning at the top of the sleeve, as special care should be taken that the edges come together here.
- 2) Check to see that both sleeves are not made for the same arm. To do this, place the two sleeves on the table with the front side of each sleeve on top and

the two seams facing each other, as shown in the drawing on the opposite page.

- 3) Baste near the seamline.
- 4) Stitch on the seamline, near the bastings.
- 5) Remove bastings, press seam open, and finish edges.

Setting in the sleeve

Try on the dress and adjust it as it is to be worn. To do this, pin shoulder pads in place, if you are using them, and fasten placket and opening. Then ask your teacher to check the armhole. If it needs to be altered, you will notice that she always marks the armhole with pins before cutting it.

Using a long stitch on the machine, make two rows of stitching one-fourth inch apart on either side of the seamline of the top, or cap, of the sleeve. These long stitches will be most helpful when you start easing-in the fullness.

The first step in putting in a sleeve is to place the sleeve in the armhole. To be sure that you get the correct sleeve in the correct armhole, follow these directions:

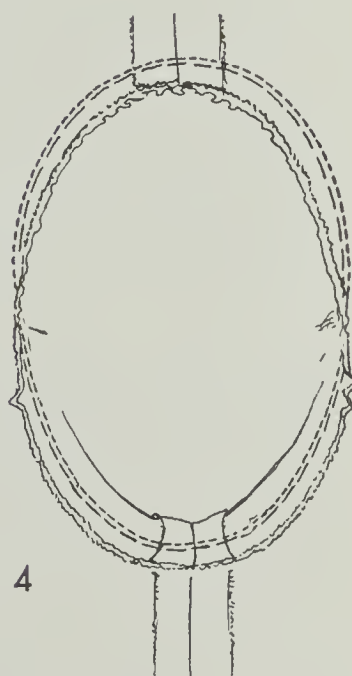
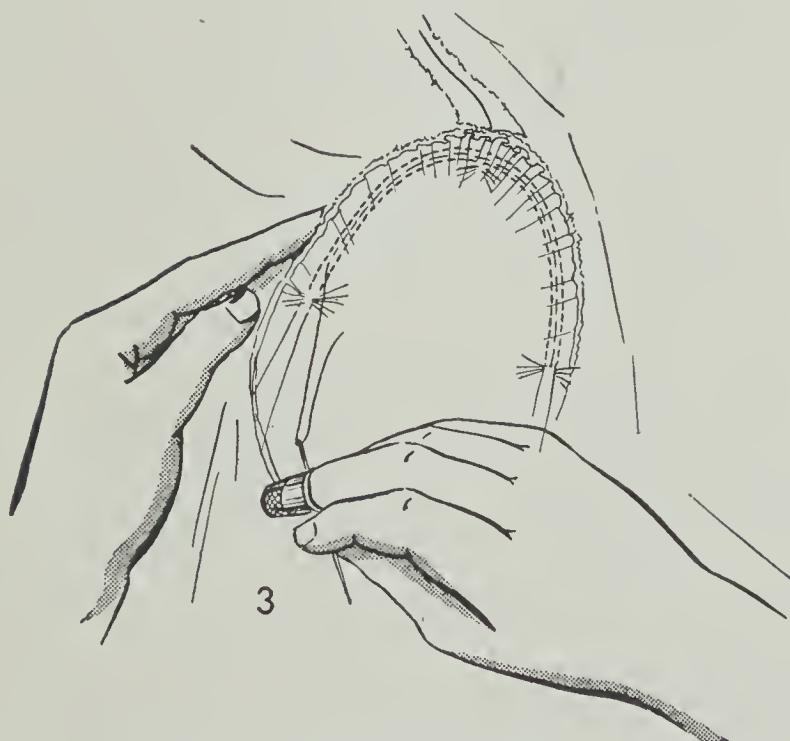
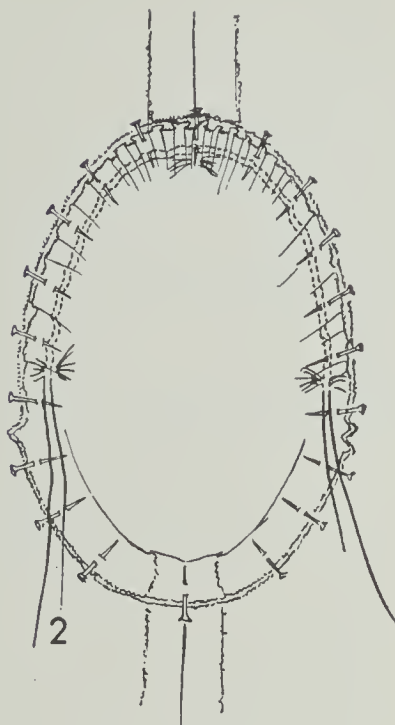
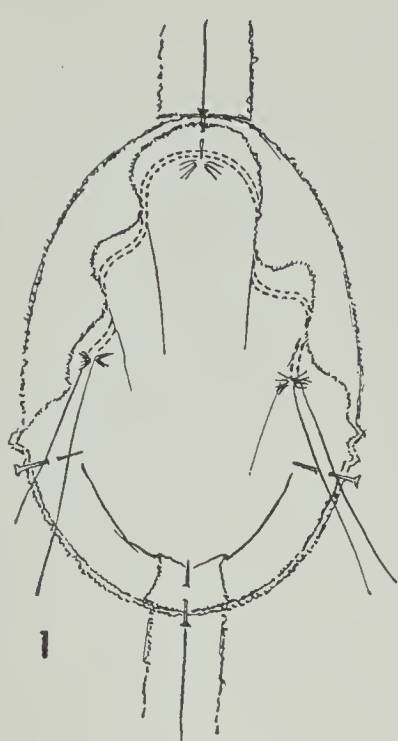
- 1) Turn the sleeve right side out and the garment wrong side out.
- 2) Put the sleeve down inside the armhole so that you can look directly into the sleeve. As you do, hold the seam of the sleeve and the underarm seam of the garment toward you.
- 3) Check to see that you have the right side of the sleeve and the right side of the dress together. Also check to see that the notches match. How many

notches are there in front? How many are there in the back?

To pin, baste, and stitch the sleeve into the armhole, see the drawings on the opposite page and follow these directions:

- 1) Pin the sleeve in place, keeping the edges of the sleeve and the edges of the armhole together. To make basting easier, the pins should be perpendicular to the armhole with the heads of the pins out. Place pins on the inside of the armhole—that is, next to the sleeve—in the following order:
 - a) Pin underarm seam of the sleeve and underarm seam of the garment together.
 - b) Pin the single notch on the sleeve to the single notch on the armhole; then do the same with the double notch.
 - c) Pin the tailor's tack in the top part of the sleeve to the shoulder seam, unless your direction sheet tells you to do differently. Check to make sure the shoulder seam at the sleeve is either open or turned in the same direction at the neck.
- 2) Divide the fullness in the top part of the sleeve. Even though a sleeve may appear not to have any fullness, it may have as much as two inches at the top. To do this, draw up the machine stitching in the cap of the sleeve the necessary amount. Then adjust the fullness. The pins should be about one-half inch apart.
- 3) Baste sleeve into place. The basting in the upper part of the sleeve should be made between the long machine stitches used to hold the fullness in

SETTING IN A SLEEVE



For detailed directions on setting in a sleeve, see pages 347–350 and follow the drawings according to the numbers.

place. If you will baste with small stitches, you will find it much easier to keep the fullness even. Care should be taken not to pull the basting threads too tightly. Remove pins.

Try on dress, and, if you are using shoulder pads, place them in the proper position. Then check the fit of the sleeves.

- 4) Stitch between the two rows of stitching which were put in in step 3 for easing-in fullness. As a rule this is about five-eighths inch from the edge. Stitch with the sleeve side on top, so that you can keep the fullness divided evenly as you do your machine stitching.

Remove basting and press. As you press each section, smooth the sleeve over the end of the board. Next trim edge of seam and overcast. (See directions on page 288 for overcasting.)

Finishing the bottom of the sleeve

The bottom of the sleeve may be finished with a small one-inch hem, with bias tape, a band, or a cuff.

HEMMING THE DRESS

An uneven hemline can so easily ruin an otherwise beautifully made dress. Before measuring the hemline, hang your dress on a hanger overnight. Then measure and make the hem according to directions on page 300.

FINAL CHECK OF THE DRESS

Try on your dress for a general inspection, and answer the following questions:

Does the dress look neither too tight nor too loose?

Does the dress hang evenly? Is the hem slip-stitched in neatly?

Are the sleeves comfortable and the correct length? Do they hang straight?

Is the bustline correctly fitted—not too loose and not too tight?

Is the waistline of the dress an even straight line around the normal waistline of the body?

Are the shoulder seams smooth and straight and in the correct location?

Does the skirt allow for freedom of movement, yet not look baggy?

Does the placket lie smooth and flat?

Do all of the seams fall in the right direction?

Does the dress have a neat appearance?

EXTRA THINGS TO DO

1. Select three dress patterns that would be becoming to you. Bring pictures of each to class and explain why you made each choice.
2. Select three school dress patterns—one suitable for a figured material, another for striped material, and a third for plaid material.
3. Study your pattern. Then compare the neck front and neck back, the front of the armscye and the back of the armscye, the curve in the front of the sleeve, and the curve in the back of the sleeve. List differences in each case.
4. Select a pattern that would be suitable for a solid-color material but not for a figured material.
5. Using one another's patterns or extra patterns your teacher or mother may have on hand, see how many pieces you can recognize without looking at the direction sheet that comes with the pattern.

REQUIREMENTS FOR A WELL-FITTED DRESS

SHOULDER fits smooth without pulling or straining. Shoulder seam in the correct location

BUST fits neatly and comfortably — not too loose and not too tight

WAIST comes at the natural waistline

CENTER FRONT AND CENTER BACK fall in a straight line

NECKLINE fits smoothly in both back and front.

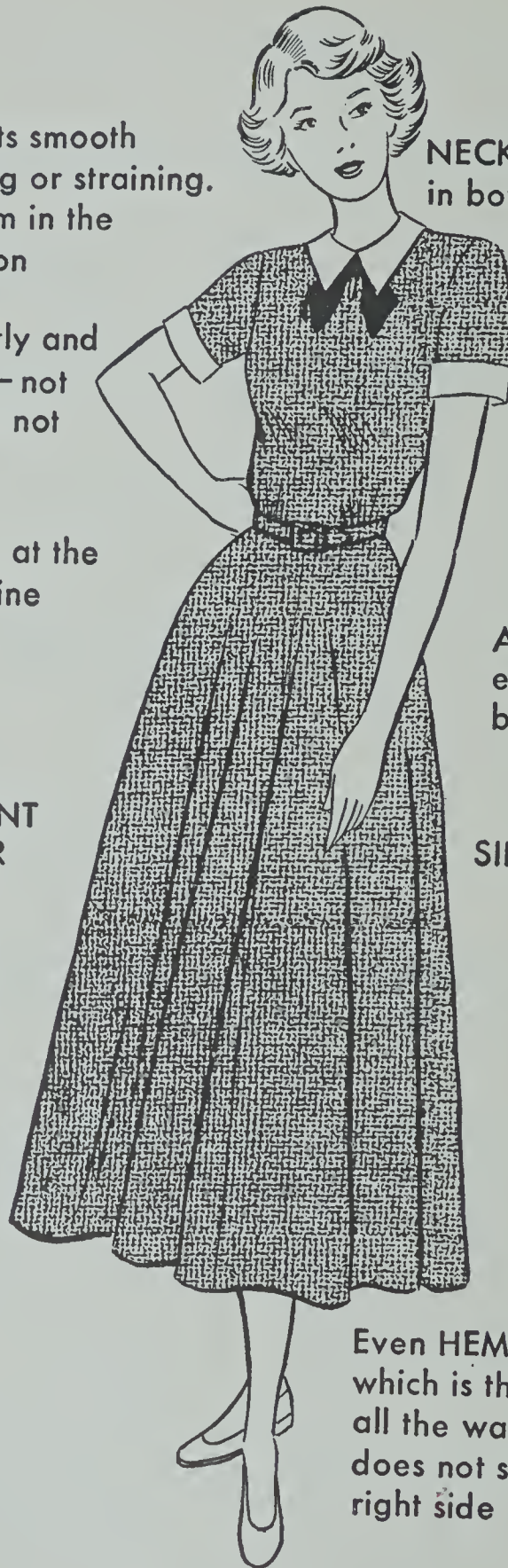
ARMHOLE comfortable and correct location

SLEEVES hang straight, allow room for movement, and do not pull or draw

Allows enough ease for sitting or bending at **HIPS**

SIDeseam straight

Even **HEMLINE** with a hem which is the same width all the way around and does not show on the right side



6. Name the dress materials your classmates are wearing today.
7. List four different kinds of trimming that may be used on school dresses. Give examples of how each might be used.
8. With the help of fashion magazines, make a list of styles that are especially good at this time—for example, the kind and length of sleeves being worn, the skirt length, the type of belt, and the kind of trimming that is most popular.
9. Check the fit of the dress you have just made or the last dress you bought with the requirements for a well-fitted dress given in the drawing on the opposite page.
10. Estimate the cost of your dress. Then compare the price of the dress you made with a similar ready-made one.
11. With the help of your teacher, plan a style show to exhibit the dresses you and your classmates have made.

Chapter Seventeen **REMODELING**

YOUR CLOTHES

Instead of daydreaming about the many clothes you would like to have, just start looking over everything in your closet, your dresser drawers, or tucked away in some corner. Take out the things you have not been wearing lately, and try them on. When you do, you will want to wear the proper underclothing and in every way be well-groomed so that you will be giving your old clothes every advantage.

Ask yourself, piece by piece, why you are not wearing this or that. You will be surprised at how many clothes you could be wearing if only a change here and there were made.

SIMPLE CHANGES THAT HELP

There are many simple ways of giving old clothes a new lease on life. First, try changing them around to see if you are combining them properly. Maybe you have been wearing the wrong blouse with that blue skirt you never seem to enjoy wearing. Or perhaps you need a new collar, scarf, or dickey to brighten up a dress you seldom wear.

Are you sure you are wearing the proper accessories with each garment? Even a carefully chosen piece of costume jewelry can do much to improve the appearance of a dress that is not just right.

Costume jewelry

You do not need to spend a lot of money on costume jewelry in order to have the right piece, because smart costume jewelry may be made from odds and ends for practically nothing. Besides, you will have fun doing it. After you have made a few of the pieces suggested below, no doubt you will have dozens of ideas for new pieces you may wish to make.

- 1) Brighten up your old wooden beads by painting them with nail polish or a thin coat of paint. Hang them up by the end of the string to dry.
- 2) Two or more broken necklaces may be braided together with a piece of black velvet ribbon to make a new necklace.
- 3) Brighten up an old pin by adding a touch of colored material. This may be done by putting a plaid jacket on a dog pin or a figured skirt on a doll pin. The piece of material used may match your skirt, blouse, hat, or bag.
- 4) Make a chain of loose-leaf notebook rings and wear them as a bracelet or belt. Paint the rings if you like.

Changing the trimming

Many clothes are unattractive because they are overly decorated. Therefore, you may often improve your garments by removing some of the trimming. As you try on your clothes, ask yourself if each piece of trimming is needed and appears to belong to the garment.

Replacing some old flowers with a crisp new bow may be all that is necessary to give your dress that needed freshness. Or maybe you should change the faded buttons or belt.

Buttons. You will be surprised at the attractive buttons you can make from this or that. Here are a few suggestions:

- 1) Make crocheted buttons and belt to match. Use heavy thread for heavy material, and fine thread for sheer material. The needlework department in any department store will teach you how to crochet, tell you what size thread to select, and help you in deciding what other supplies you will need.
- 2) Polish some old keys that are not of any use. Sew them on for buttons with bright embroidery thread or wool yarn.
- 3) Take an ordinary ruler and cut it into one-inch sections. Bore two or three holes in the center of each section. Use as buttons on your blouse or sweater.
- 4) Make pieces of scrap leather you have around the house useful by cutting them into attractive shapes and using them as buttons.

Belts. You may brighten up your old belt or make yourself a new one for practically nothing. Here are some suggestions other girls have found helpful. (See drawings on the opposite page.)

- 1) Sew two or more pieces of different colored rickrack braid or grosgrain ribbon together. Leave long tassels at each end for tying a small bow or an attractive knot.
- 2) Using liquid cement, glue dominoes, pictures, or odd objects on a wide belt you have become tired of.
- 3) Sew designs made of felt or embroider flowers or figures of various kinds on a wide canvas or burlap

BELTS YOU CAN MAKE



For detailed directions on how to make each of these belts, see the opposite page and below.

belt. To fasten the belt, use bright buttons, yarn, or embroidery thread.

- 4) Instead of just one narrow belt, wear two or three that seem to go together.
- 5) Down the center of a wide piece of grosgrain ribbon, sew a narrow piece of a contrasting color. Fasten with an attractive bow made of one of the two colors used.
- 6) Make a sash by fringing the ends of an attractive strip of material.
- 7) Arrange colored thumbtacks in a pleasing design on one of your old belts.

SEWING ON FASTENERS

Many times dresses can be made wearable by merely sewing on buttons, snaps, or hooks and eyes.

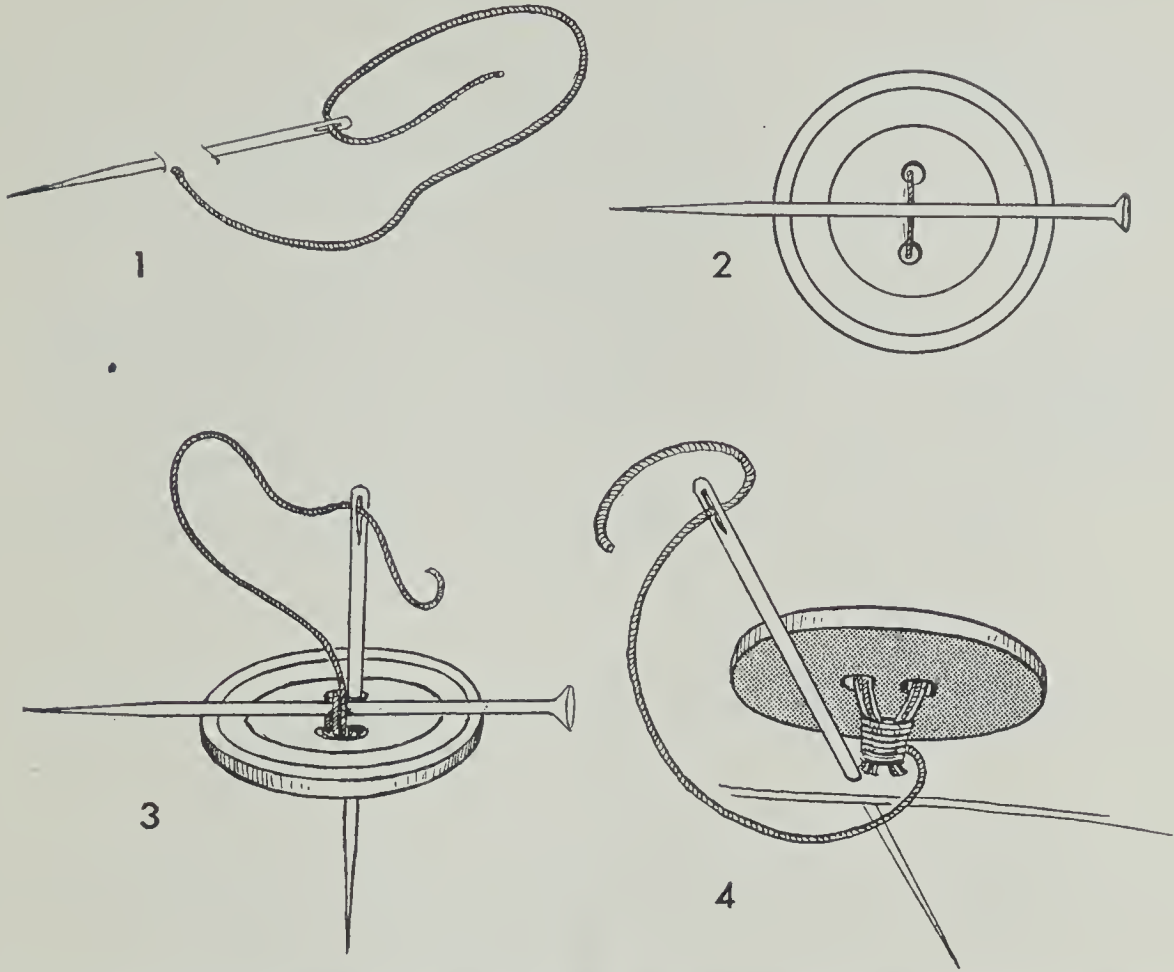
When sewing on fasteners, you will be wise to use strong thread with a neat knot in the end. Most people prefer to use double thread for buttons and single thread for snaps, hooks, and eyes.

Buttons

Buttons should be sewed on securely, whether they are used as a decoration or to fasten your clothes. Study the drawings on the opposite page and follow these steps according to the numbers:

- 1) Insert the needle in the material where the center of the button is to be placed; then make a backstitch. When sewing buttons to only one thickness of material, it is wise to sew a small piece of material underneath.
- 2) Bring needle through the hole in the button to the right side, then back through button and material to the wrong side of the material. Place a pin on top of the button.
- 3) Take six or seven stitches over the pin.
- 4) Remove the pin and pull up on the button so as to adjust the threads evenly.
Bring the threaded needle between the material and the button. Then wind the thread around the stitches several times to make a shank. A button sewed on with a shank looks better and will wear longer; besides, the shank will help the buttonhole to slip over the button more easily. Pass threaded needle back

HOW TO SEW ON BUTTONS



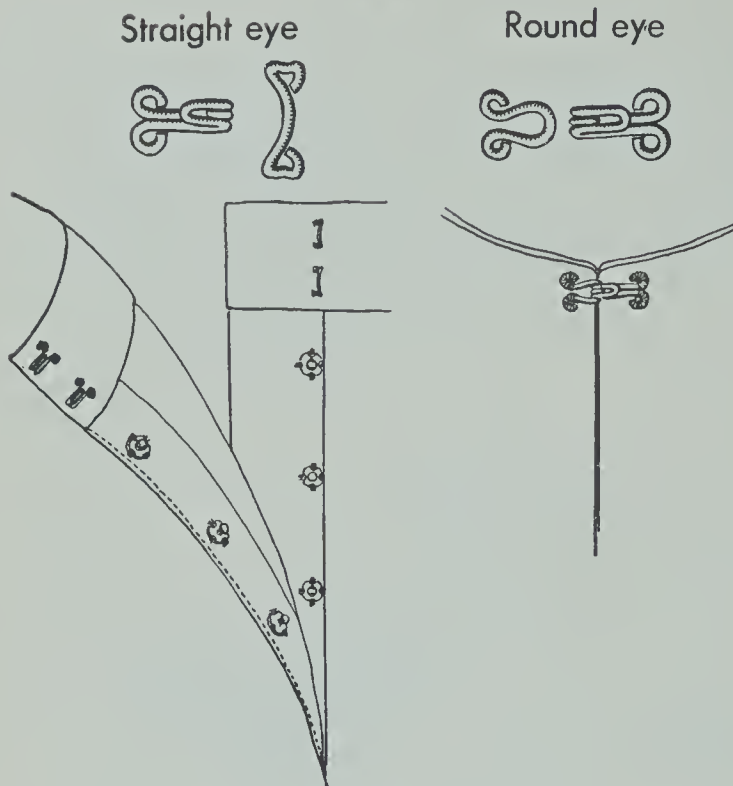
For detailed directions on how to sew on buttons, see the opposite page and follow the drawings according to the numbers.

to the wrong side of the material. Make two or three backstitches; then make a good firm knot in the thread.

Hooks and eyes

When there is any strain on an opening, use a hook and eye. The drawing on page 360 shows two kinds of eyes—a round eye and a straight eye. The straight eye is used when the opening laps over; for example, for the placket of a skirt band. Notice in the drawing that the straight eye is placed on the seamline and the hook is placed about one-eighth inch from the edge of the

KINDS OF HOOKS AND EYES



The straight eye is used for openings that lap over, like those found on the plackets of skirt bands. The round eye is used when the opening just meets, such as found at the neck opening of your blouse.

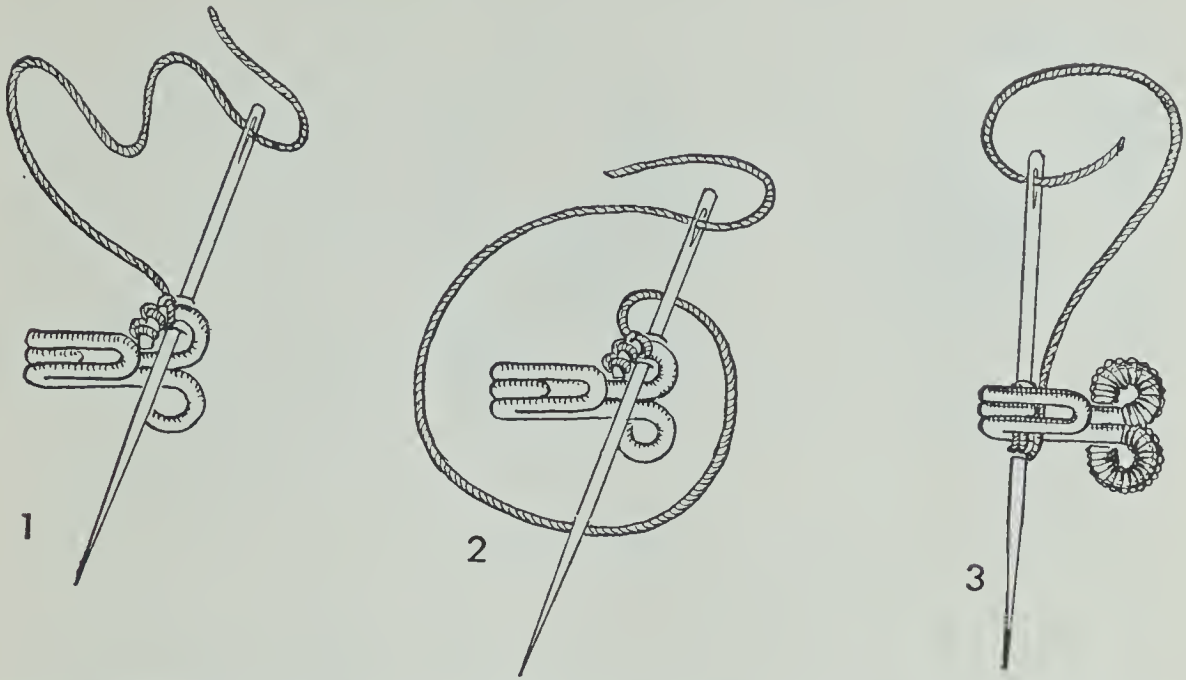
opening. By placing them this way, the hook and eye will not show on the right side of the garment.

The round eye is used when the opening just meets; for example, at the neck opening of the blouse. Notice in the drawing that the round eye is placed a little beyond the edge of the opening.

When sewing on hooks and eyes, mark the location for the hooks with pins. The hooks are usually placed on the right of the opening and the eyes on the left side. Study the drawings on the opposite page and take these steps according to the numbers:

- 1) Insert needle in the material so that the knot will not show. Make a backstitch at the place the hook is to be sewed. Hold hook in place as you make a buttonhole stitch around each ring of the hook. Notice in drawing No. 1 that the needle is inserted

SEWING ON HOOKS AND EYES



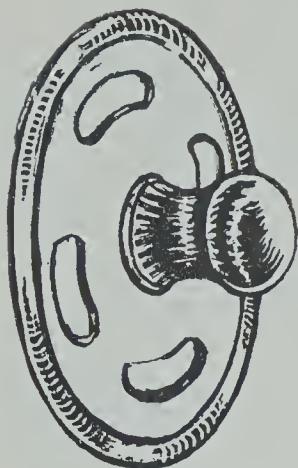
For detailed directions on sewing on hooks and eyes with the buttonhole stitch, see the opposite page and below.

through the material and one ring of the hook. The needle should go through only one thickness of material so that the stitches will not show on the right side of the garment.

- 2) Bring the thread under the point of the needle from right to left. Pull the thread down tightly as you pull the needle through. Continue until each ring of the hook has been covered with buttonhole stitches which are close together.
- 3) Slip the needle between the two thicknesses of material to the end of the hook. Make over-and-over stitches at the end of the hook in order to hold it to the material. Take two or three backstitches by the side of the hook. Tie a knot; then cut the thread close to the material.

To sew on the eyes, close the opening and mark the location for the eyes. The rings of a straight or round

CLOSE-UP OF SNAP



Ball part



Socket part

Snap should be used where there is little strain on a closing. As you study the two parts of a snap, you will notice that there is a ball in the center of one part and a socket in the center of the other part.

eye are sewed on with a buttonhole stitch just as you did the rings of the hook. The sides of the round eye should be fastened to the opening with an over-and-over stitch, so as to hold it in place.

Snap

Snap should be used where there is little strain on a closing. In the two parts of the snap, as shown in the drawing above, you will notice that there is a ball in the center of one part and a socket in the center of the other part.

As you study the drawing on page 360, notice that the socket part of the snap is on the seamline in the back, and the ball part is about one-eighth inch from the edge of the front so that, when the placket is closed, the seamline or the snap will not show.

The distance between the snap is usually about one inch; however, this distance depends upon the opening. Snap should be close enough to keep the placket from gaping, but not so close that it is not neat.

As a rule, you will find it best to sew on all of the

ball parts of the snaps first. Then pin the closing together. As you press with an iron on top of the snaps, the ball part of the snaps will make an imprint on the other side of the placket. By placing a pin at each imprint, you may mark the location for the socket part of the snaps. When sewing on snaps, take the following steps:

- 1) Insert the needle where the snap is to be placed so that the knot in the thread will not show. Make a backstitch in the material.
- 2) Hold the snap in place so that it covers the backstitch made in step 1. Then put the needle through one of the holes in the snap.
- 3) Make about four or five buttonhole stitches in each hole of the snap, working from right to left. As you take each stitch, be very careful that your stitches do not show on the right side of the garment.
- 4) Fasten the end of the thread on the wrong side with a backstitch and a knot.

DARNING

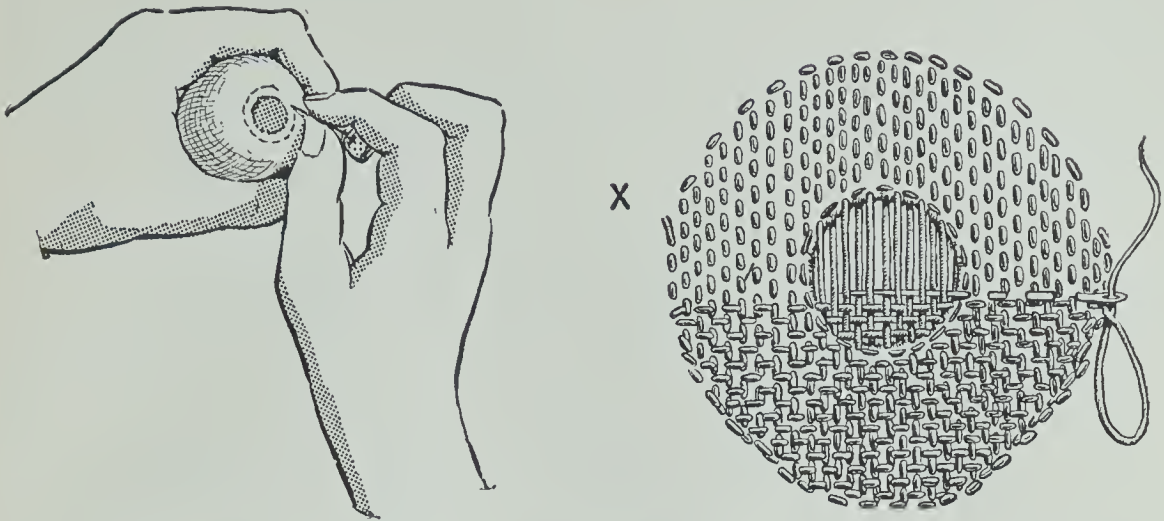
Your hose and many other pieces of clothing will last two or three times as long if they are properly darned. After all, darning is something that can be done while you listen to the radio or talk to someone.

Darning hose

Train yourself to darn your hose before the hole becomes too large or, better still, darn the weak places with tiny stitches and avoid the hole. Darning your hose will be much easier if you will follow these suggestions carefully:

- 1) Place a darning egg or a small light bulb under the hole or weak place to be darned. Usually it is best to have the hose right side out.
- 2) Cut away any uneven edges around the hole. This should be done for the sake of comfort, as well as to help make a neat, smooth darned place.
- 3) Thread a long, fine needle with darning thread that matches your hose in color. A short thread is better than a long one.
- 4) Insert needle about one-eighth inch from the edge of the hole. Make a backstitch about one inch from the end of the thread with which you are sewing. This extra thread may be cut away after you have finished darning.
- 5) Take tiny stitches all the way around the edge of the hole, as in the left-hand drawing on page 365. Pull the thread so as to make the hole a little smaller; then make a backstitch. Care should be taken that the edge of the hole lies flat on the darning egg but is not stretched.
- 6) Start darning on the right side of the hole, far enough from the edge to take in all of the weak places around the hole. The place you start darning is marked x in the right-hand drawing, which is a close-up of a hole being darned. To darn, make small, neat, even stitches parallel to those in your hose. Notice in the drawing that all of the lengthwise stitches were made before the crosswise stitches. Each time you turn, leave the threads a little loose to allow for shrinkage, as well as to permit the darn to stretch when you are putting on your hose.

HOW TO DARN HOSE



Take tiny stitches all the way around the edge of the hole. Then make small, even stitches parallel to those in your hose. For detailed directions on darning hose, see the opposite page.

- 7) Make the crosswise stitches in the same way you made the lengthwise stitches. As you make the crosswise stitches, weave your needle over and under the lengthwise stitches, as shown in the drawing. Special care should be taken to make your darn as flat as possible.
- 8) Make a backstitch at the end, and clip any loose threads.

Darning torn places in clothes

There are three kinds of tears: a straight tear, a three-cornered tear, and a diagonal tear. All tears should be darned as soon as possible, and certainly before the garment is laundered.

Tears in your clothes may be darned very similarly to the way you darn your hose. The darned place will hardly be noticeable if you will use threads raveled from the material of the garment you are working on. Use lengthwise threads for darning the lengthwise places

and crosswise threads for darning crosswise places. When darning, make small, neat stitches parallel with the weave of the material. After you have finished darning, you will want to press the darned area with a damp cloth.

DECIDING HOW TO REMODEL THE GARMENT

Perhaps some of your clothes cannot be made wearable unless you re-fit them, change certain parts, or rip them completely apart, re-cut, and then re-make them. Sometimes this is a very simple matter, while at other times it involves a great deal of time and thought. Regardless of which may be the case, try on each garment before a full-length mirror. As you do, ask yourself the following questions in order to find out just what needs to be done:

- 1) Does the fit of the garment do the most for my figure?
- 2) Are the general lines of the dress becoming as well as up-to-date?
- 3) Is the neckline becoming?
- 4) Is the skirt length becoming as well as stylish?
- 5) Are the sleeves a becoming length? Are they worn in places? Are they in good style?
- 6) What can be done so that I will enjoy wearing the dress?
- 7) Would it be best to re-make the garment completely?

After you have decided what needs to be done, answer the following questions with the help of your mother, teacher, or classmates:

- 1) How much has to be done? Is the material worth the time it will take to make over the garment?
- 2) Will I enjoy wearing the garment after it is remodeled, or will it just hang in the closet?
- 3) Is the remodeled garment needed, or would my time be better spent doing something else?
- 4) Will it cost as much or more to remodel the old garment as it would to buy a new one?
- 5) Will the remodeled garment be becoming as well as suitable, or will it look made-over?
- 6) Am I sure I have enough material to make the desired changes?
- 7) Do I have the ability to do the necessary work? On the other hand, if I remodel something in class, will I learn anything, or would it be better to remodel the garment at home and work on something more difficult at school?

CHANGING PARTS OF A GARMENT

Often merely changing part of a garment which might otherwise be thrown away will give it months of wear. Besides, remodeled clothes are frequently more attractive than they were to begin with. You will be able to make many of the changes yourself; for others you may need help. In either case, the following suggestions may give you ideas on how to make the necessary changes. No doubt your teacher will have many reference books, as well as magazine articles, which will also help you.

Hemline

Your whole appearance is ruined if the hemline of your dress or skirt is uneven or if your skirt is too long or too

short. To straighten or shorten a hemline is such a simple matter that no girl should ever wear a garment that is too long, too short, or has an uneven hemline. (See page 300.)

To lengthen the hemline, however, may be a rather difficult problem. If you have a large hem in your skirt, you may lengthen it by merely making a smaller hem or by using a fitted facing or a bias facing. Narrow hems stitched several times, as a kind of trimming, are often attractive. The width between the rows of stitches will depend upon the other stitching on your dress. Other ways of adding length to a skirt are these:

- 1) Add to the bottom of the skirt a ruffle, a plain band, or a band made of one or more rows of braid, ribbon, or the like. What you add will naturally depend upon the type of dress you are working with. Of course you will want to have the same trimming elsewhere on your garment.
- 2) Add a yoke at the waistline, or set in a belt. Before you use this method, check to make sure that your seams are large enough to be let out over the hips so that the skirt may be dropped.
- 3) Add a small yoke at the top of the skirt. Then hide it by wearing a peplum.

Not all skirts may be lengthened in the same way; therefore, you will need to consider which method suits your garment best.

To lengthen a blouse so that it will stay in the skirt, sew a straight strip of thin material to the bottom, and hem it as you would for a regular blouse. (See page 324.)

Sleeves

Long sleeves may easily be made into three-quarter length or short sleeves. Cuffs may be used to add length as well as to give a new look.

You may wish to rip out your old sleeves, open them up and re-cut, or you may wish to replace your old sleeves with new ones. A dress that is too plain or is worn under the arm can often be given the necessary new lift by adding new sleeves of contrasting material. Sometimes it is best to add both a new yoke and new sleeves.

With some dresses you will want to remove the sleeves and make a jumper. Sleeves that have darts at the top may easily be changed to gathers, or gathers in a sleeve may be changed to darts, depending upon the style of the day. In each case you will find it best to re-cut the sleeve, using a pattern.

Neckline

Changing the neckline of last year's dress may be just the thing needed to make it more becoming or to dress it up for special occasions. This may be done in any one of the following ways:

- 1) Wear a scarf in some interesting manner.
- 2) Add a new collar or dickey. If it is necessary to rip off the old collar, be very careful not to stretch the neck.
- 3) Remove the collar and face the neckline so that you have a plain edge. You may then wear your neckline in many ways, such as with necklaces, scarves, detachable collars, flowers, and so on.

- 4) Cut the neckline into a new shape which is becoming. To do this, carefully fold the garment in the center front and center back. Then check to make sure that the armholes as well as the shoulder seams are even. If you pin them, they will not slip out-of-place while you are cutting the new neckline.
- 5) A neckline that is too low may be made higher by adding a band or a ruffle around the edge. Or you may wish to add a vestee to it. With certain types of low-neck dresses, a dickey is just the thing to wear.
- 6) If the dress is too worn at the neck, or if it is impossible to change the shape, it may be necessary to add a yoke.

Waistline

Many times you can adjust a waistline that is just a little too high or too low by merely wearing a little wider belt.

Skirts and dresses often do not fit at the waistline because they are too tight in the hips. If this is the case, all you need to do is to rip out the seams over the hips and re-fit them. A belt or yoke may be set-in at the waist when the waistline is too high.

If the waistline is too long, you may shorten it by ripping the waist and skirt apart, cutting off the necessary amount, and then re-fitting and joining the waist and skirt again according to directions on page 331.

Other changes

Often garments that are too small may be made wearable by simply letting out the seams and making the

darts smaller. Be sure to let out the seams the same amount on both sides. Careful pressing with a damp cloth must follow this in order to remove marks of the old stitching.

A garment that is just a little too large through the shoulders may sometimes be helped with shoulder pads.

When re-fitting a garment that is too large, be careful to take up the same amount on both sides. This is especially necessary when fitting a garment that is too large in the waist. Never be guilty of taking a garment up only on one side because you do not want to bother removing the placket. A garment that is taken up more on one side than it is on the other will pull to one side.

Clothes that are extremely large for you should be ripped apart and re-cut.

COMPLETE REMODELING

Remember how pleased you were when you made your very first garment? The chances are that you will be just as pleased with your first completely remodeled garment, provided you are careful in remodeling it.

When trying to decide whether to remodel a certain garment completely or not, ask yourself the same questions you did when trying to decide whether to change certain parts of a garment or not. (See page 366.)

When remodeling a garment entirely, these suggestions may help you:

- 1) Have a general idea as to how the garment can be re-made before you start.
- 2) Train yourself to be on a constant lookout for ideas when shopping or looking through magazines.



COURTESY TEENA PAIGE FASHIONS, INC.



COURTESY SCHOLASTIC MAGAZINES

Many times two old dresses that are no longer being worn can be made into a new dress, as shown on the left. Or an old dress may be made into an attractive jumper and worn with blouses, as shown on the right.

- 3) Rip the garment apart before definitely deciding upon the pattern. The information on page 185 will help you with the problem of ripping.
- 4) If the garment is dirty, the pieces will need to be laundered or cleaned, and each piece will have to be pressed flat. Be sure to follow the straight of the material as you press so that you will not stretch the material out-of-shape.
- 5) If the garment is clean, then all you need to do is to remove the little holes left in the material from

which the machine stitches were ripped out. This may be done by placing a damp cloth over them and pressing with a hot iron. The steam shrinks the holes together.

- 6) Sometimes it is best to use the wrong side of the material instead of the right side. This is especially true if the right side is worn or faded.
- 7) Sometimes it is best to combine the best parts of two old garments to make one. When you do, choose materials that go together both in texture and in color.
- 8) When selecting the pattern for a garment to be remodeled, consider the amount of material you have as well as the size and shape of the pieces. Before buying the pattern, always look at the chart and try to decide whether the pattern will fit the pieces of material you have to work with.
- 9) Before you start cutting, check to make sure you have enough material to make the pattern you have selected. This may be done by spreading all of the pieces of material you plan to use out on a table. Make sure they are all turned right side up or wrong side up. Next, place the largest pieces of the pattern on the largest pieces of material, and so on, until all pieces of the pattern have been placed on the material. As you do, make sure that the pattern is placed on the straight of the material. (See page 260.) Avoid the worn places in the material.
- 10) When it is necessary to piece your material together to fit the pattern, try to plan so that these pieces will be where they do not show, such as under

the arm, under the belt, under the collar, or in the hem. Sometimes piecings can be worked-in as part of the design.

- 11) Sometimes you may combine two or three of your old patterns. For example, use the collar of one, the waist of another, and the skirt of still another.

EXTRA THINGS TO DO

1. Suggest ways of using the following odds and ends in making costume jewelry: safety pins, paper clips, pieces of felt, jacks, thimbles, screws, shells, macaroni, tiny spools, old leather purses, tiny pine cones, small rubber balls, plywood, buttons, and beads.
2. Design and make a cummerbund for one of your dresses.
3. With the help of your classmates, make a list of inexpensive ways of making belts, buttons, and costume jewelry. Submit your ideas to a teen-age magazine.
4. Make a list of clothes you have that are not being worn. Give ways each may be made useful.
5. With the help of your mother and teacher, make a list of the organizations in your town that would be glad to receive your old clothes.
6. Suggest ways of making one of your dressy dresses suitable for school.
7. Bring to class a dress that does not fit as it should. Ask your partner to re-fit it; then make the necessary changes.
8. Describe two dresses that go together nicely in color and texture but are no longer wearable. Tell how the two may be combined to make one useful garment.
9. Collect three clippings from newspapers or magazines on methods of remodeling clothes.
10. Bring to class a dress you no longer enjoy wearing. Discuss with your classmates changes that might be made.

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List of Visual Aids

The following list of visual materials can be used to supplement some of the material in this book. This list, although subdivided by chapters, is a comprehensive rather than a selective list. Therefore, it is suggested that each film or filmstrip (FS) be previewed before using, as some may contain information that is too advanced, while others may contain information that is too elementary.

These films can be obtained from the producer or distributor listed with each title. (The addresses of producers and distributors are given on page 383.) In many cases these films can be obtained from your local film library or local film distributor; also, many universities have large film libraries from which they can be borrowed.

The running time (min) and whether it is silent (si) or sound (sd) are listed with each title. All of the motion pictures are 16mm black and white films, unless otherwise stated.

Each film has been listed once in connection with the chapter to which it is most applicable. However, in many cases the film might be used advantageously in other chapters.

Chapter One: YOUR GROOMING

As Others See You (McGraw-Hill sd FS). Illustrates good posture, importance of rest, diet, and good grooming habits, the art of make-up, and suitable and becoming clothes for high school boys and girls.

Body Care and Grooming (Columbia 17min sd). Develops theme that good grooming begins with personal care and describes some recommended daily habits that help everyone to make the most of her material endowments.

- Sitting Right* (GF&W 9min sd color). Stresses idea that everyone can acquire the grace and poise that goes with good posture.
- Charm and Personality Plus Character* (Warren 37 min sd color). Shows how to be nice to look at, pleasant to talk to, have good manners, build good character, etc., and motivates one to develop these characteristics.
- Good Grooming* (Castle 30min sd color). Illustrates way to achieve poise, charm, and natural beauty.
- Fit and Fair* (Association 20min sd color). Shows relationship between beauty and good posture, diet and grooming.

Chapter Three: THE DESIGN OF YOUR CLOTHES

- Education Through Art and Home Economics* (Columbia 12min sd color). Junior high school girls learn design, color, and good workmanship in the planning and making of clothing and accessories.
- Textiles and Designs* (Pictorial 11min sd color). Pictures steps in production of papete mats, sombreros, the colorful rebozos, and serapes worn by the people of Mexico.

Chapter Four: THE COLOR OF YOUR CLOTHES

- Nature of Color* (Coronet 10min sd color). Explains nature of color in physical terms; its application in arts, color printing, and photography.
- Harnessing the Rainbow* (DuPont 27min sd). The story of the dye-stuff industry, the use of tags on dyed articles, and the permanence of present-day vat dyeing are shown.
- Colour* (BIS 14min sd color). Describes the nature of color and its uses and the development of modern synthetic dyes by the chemical industry of England.

Chapter Five: THE TEXTILES OF YOUR CLOTHES

- How Rayon Is Made* (Association 20min sd). Pictures the key steps in the manufacture of rayon from raw material to finished product.
- Fashion's Favorite* (Association 30min sd). Manufacture of rayon yarn; characteristics of rayon.
- Botany Clothes the Nation* (Association 10min sd color). Shows raw wool being converted into cloth.

Science Spins a Yarn (Association 30min sd color). Historical development, economic importance of rayon.

Crest of Quality (MTPS 30min sd). Weaving and manufacture of cotton goods.

Irish Linen (Hartley 21min sd color). Story of linen.

Cloth of Kings (United 10min sd). Pictures ancient as well as modern methods of making linen.

Threads of a Nation (TFC 11min sd). Complete story of cotton from fields to finished fabric.

Facts about Fabrics (Association 26min sd). Weaving, knitting, and finishing methods commonly used in making textiles. Information on care of fabrics, washing, etc.

Basic Fibers in Cloth (Coronet 10min sd). Gives characteristics of major fibers for use in determining their effectiveness for various uses.

Textiles (Filmsets 8min sd). Shows how silk, wool, and cotton fibers are prepared and woven into textiles and then made into garments.

Chapter Six: THE RIGHT CLOTHES FOR YOU

Pattern for Smartness (Association 20min sd color). Presents home sewing for the teen-ager, with an accent on good grooming and the selection of becoming colors.

Girl Scouts Are in Fashion (Girl Scouts 16min sd color). Tells story of what can be done with fabrics and a sewing machine.

Chapter Seven: BUYING YOUR CLOTHES

If the Shoe Fits (IVT 20min sd color). Manufacture of shoes.

What's in a Dress (Association 10min sd). Points up old problems in the dress industry and new ways of solving them.

A Gift for the General (NYU 20min sd). Suggestions on buying, care of clothes, and household goods.

Fashions by Canada [NFBC 10min sd). A pictorial survey of the textile and clothing industry of Canada.

Making Cotton Clothing (EBF 11min sd). Pictures process of making a cotton print dress from designing through mass production.

Chapter Eight: SELECTING YOUR SEWING EQUIPMENT

Sewing Fundamentals (YA 10min sd). Demonstrates the fundamentals of sewing and the basic sewing tools.

Chapter Nine: USING THE SEWING MACHINE

Sewing Simple Seams (YA 10min sd). How to sew plain seams with edges pinked, overcast, bound, catch-stitched, and top-stitched.
The Story of Elias Howe (TFC 10min sd). Depicts the story of the invention of the sewing machine.

Chapter Ten: SEWING BY HAND

Threads of Fashion [Castle 20min sd). Sewing techniques showing correct use of thread; its manufacture; rudiments of wearing clothes properly.

Chapter Eleven: TAKING MEASUREMENTS AND ALTERING PATTERNS

Sewing—Pattern Interpretation (YA 10min sd). Shows how to interpret markings on patterns, how to determine pattern size, and yardage required, and how to read pattern instructions.

Chapter Twelve: GETTING MATERIAL READY

Sewing Characteristics and Handling Materials (YA 10min sd). Discusses characteristics and handling of cotton, wool, and synthetic materials; selection of fabric on basis of pattern to be used, function of garment, and sewing ability.

Sewing—Handling Materials (YA 10min sd). Shows how to handle cottons, woolens, silks, and synthetic fabrics in preparation for sewing.

What Is Cloth? (Coronet 10min sd). Gives practical facts about fibers, yarns, and weaves.

Chapter Thirteen: CUTTING AND FITTING

Personal Investment (Hartley 30min sd). Shows following clothes-making processes: examining material, shrinking and repressing, cutting, basting for final pressing.

Chapter Fourteen: MAKING A SKIRT

Sewing Slide Fasteners (YA 10min sd). How to set in fasteners—concealed side openings in skirt, center front or center back of garment.

Chapter Fifteen: MAKING A BLOUSE

Sewing Advanced Seams (YA 10min sd). Demonstrates procedure for the construction of French, flat fell, welt, tucked, and piped seams.

Chapter Seventeen: REMODELING YOUR CLOTHES

Stitch and Save (Brandon 10min sd). Cartoon urges making over old clothes.

Teen Togs (GaAgExt 11min sd color). Shows how good planning, remodeling and repairing old clothes and making new ones, can increase and improve your wardrobe.

SOURCES OF FILMS LISTED ABOVE

Association—Association Films, 347 Madison Ave., New York 17.

BIS—British Information Services, 30 Rockefeller Plaza, New York 20.

Brandon—Brandon Films, Inc., 1600 Broadway, New York 19.

Castle—Castle Films, 1445 Park Ave., New York 29.

Columbia—Columbia University Educational Films, New York 27.

Coronet—Coronet Instructional Films, 65 E. South Water St., Chicago 1.

DuPont—E. I. DuPont de Nemours & Co., 10th and Market Sts., Wilmington 98, Del.

EBF—Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

Filmsets—Filmsets, Inc., 1956 N. Seminary Ave., Chicago 14.

GaAgExt—Georgia Agricultural Extension Service, Athens, Ga.

GF&W—Grant, Flory and Williams, 303 E. 71st St., New York 21.

Girl Scouts—Girl Scouts, Inc., Visual Education Service, 155 E. 44th St., New York 17.

Hartley—Hartley Productions, 20 W. 47th St., New York 19.

IVT Institute for Visual Training, 40 E. 49th St., New York 17.

McGraw-Hill—McGraw-Hill Book Co., Inc., Text-Film Dept., 330 W. 42nd St., New York 18.

MTPS—Modern Talking Picture Service, Inc., 9 Rockefeller Plaza,
New York 20.
NFBC—National Film Board of Canada, 620 Fifth Ave., New
York 20.
NYU—New York University Film Library, 26 Washington Place,
New York 3.
Pictorial—Pictorial Films, Inc., 625 Madison Ave., New York 22.
TFC—Teaching Film Custodians, Inc., 25 W. 43rd St., New
York 18.
United—United World Films, Inc., 1445 Park Ave., New York 29.
Warren—Warren's Motion Pictures, Box 107, Dayton 1, Ohio.
YA—Young America Films, Inc., 18 E. 41st St., New York 17.

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